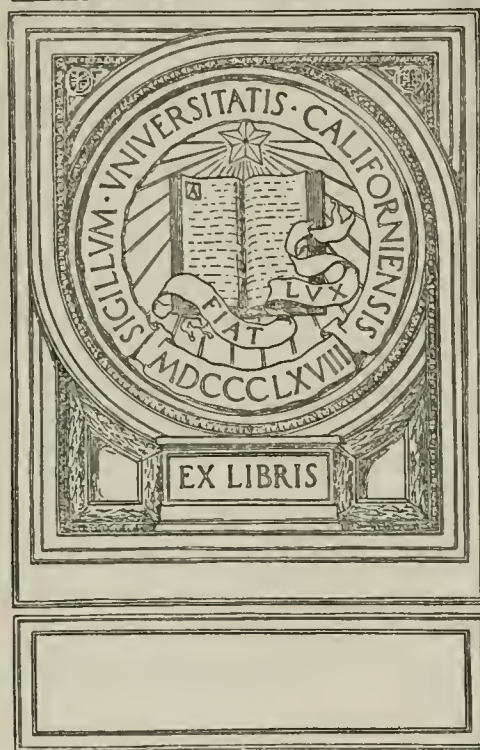


UNIVERSITY OF CALIFORNIA
AT LOS ANGELES





CHARLES CONDER
HIS LIFE AND WORK



Charles Conder
from a photograph by Frederick H. Evans

CHARLES CONDER

HIS LIFE AND WORK

• • BY FRANK GIBSON • •

WITH A CATALOGUE OF THE LITHOGRAPHS

AND ETCHINGS BY CAMPBELL DODGSON, M.A.

KEEPER OF PRINTS AND DRAWINGS, BRITISH MUSEUM

WITH ONE HUNDRED & TWENTY-ONE ILLUSTRATIONS

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TO
MY DEAR WIFE
I DEDICATE THIS BOOK

PREFACE

IT is more than four years since the world of art suffered a great loss through the death of Charles Conder, and it has been felt that no further time should pass without some record of the life and work of a very rare and exquisite personality in British Art—a personality which was only equalled, but certainly not surpassed in his own particular time and his own particular way, by another genius, namely, Aubrey Beardsley.

Conder was neither a seer nor a self-advertiser in art, and, so far, his work has formed no school, though the influence of his painting on certain artists is undeniable. He was not even a great draughtsman, but he was an artist possessed of vast and astonishing powers of invention, and a brilliant colourist. He showed his genius in the decorative panels he designed, in his own distinctive style, for Mr. Bing, Mr. Edmund Davis, and others. These were achievements which would have gained him in other ages constant employment in adorning public buildings or palaces. His fan designs, too, are amongst the loveliest ever made in Europe. Indeed, as a decorative artist and painter-poet who created and lived in a fairyland of his own, Conder certainly deserves some record.

As I had the privilege of knowing him from his earliest artistic years, having first met him in Melbourne in 1888,

CHARLES CONDER

and subsequently been constantly in his company until his last illness, I found, while writing this book, a certain satisfaction in producing the first account in book-form of this great artist, whose life was cut so short.

In doing this, I take here the opportunity to express my grateful thanks to those who have so kindly helped me with information concerning those periods of Conder's life when, through the force of circumstances, I did not come into contact with him.

To the late Mrs. Conder I am indebted for many facts. Her sister, Mrs. Cecil Lawson, and her aunt, Mrs. A. A. Humphrey, have been unwearying in their efforts to help me. To Mrs. Frederick Pryce I owe the account of his earliest years and boyhood. His Australian art comrades, Messrs. Arthur Streeton, Tom Roberts, and A. H. Fullwood, have furnished me with letters from Conder as well as recollections of him, while Mr. William Rothenstein, Mr. A. C. Blunt, and Mr. J. G. Legge have supplied me with most interesting accounts of the artist's Parisian days.

My thanks are also due to Mr. D. S. MacColl and the proprietors of *The Saturday Review*, for permission to reprint the poem which appeared three days after the artist's death. At the same time I thank Mr. Gordon Bottomley for so kindly permitting me to reprint his poem inspired by "L'Oiseau Bleu."

Also, I wish to thank Mr. John Lane very much for kindly allowing Conder's interesting letter to appear in facsimile.

Further, I thank all those owners of Conder's works who

P R E F A C E

have so readily lent pictures, fans, drawings, and lithographs for reproduction in this book, which so greatly adds to its value.

And last, but most of all, I express my sincere gratitude to my friend Mr. Campbell Dodgson, for his generosity in volunteering to compile the exhaustive catalogue of Conder's lithographs and etchings.

FRANK GIBSON.

April 1913.

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CHARLES CONDER
HIS LIFE AND WORK



DRAWING ON SILK
In the possession of Grant Richards, Esq.

THE LIFE OF CHARLES CONDER

CHARLES EDWARD CONDER was born in London on 24th October 1868. He was the second son of James Conder, a civil engineer. His mother was a Miss Ann Ayres, whose parents were English, her father being a gentleman farmer.

She was born in Bedfordshire, and after marrying James Conder, had two sons, James and Charles, and one daughter, Alice, who is the only surviving member of the family. Charles was the youngest child.

Of Mrs. Conder, there is no particular record, as to whether she had artistic tastes or aspirations. She was, it is said, fond of music; but on his father's side, Conder was a direct descendant of the famous sculptor Louis Francis Roubiliac, who is best known by his monument to Lady Elizabeth Nightingale (1761) in Westminster Abbey.

Shortly after Charles Conder's birth, his father received an engineering appointment in India, which he went out at once to take up. His wife, with her baby son, joined him a few months afterwards, and lived in India until her death, which occurred in May 1873. Charles, then aged five, was sent back immediately to England, much against his will; but being induced by the promise of a rocking-horse, he finally consented to go alone, and was put under the care of the stewardess. His first inquiry on arriving in London,

CHARLES CONDER

in June 1873, was: "Are there any rocking-horses in England?"

Shortly after his arrival, he was placed under the guardianship of an old and intimate friend of his mother, Mrs. Frederick Pryce, and when he was six years of age, he was sent with his brother James to a "dames'" school for morning lessons. It was a small school kept by two ladies, who had been intimately known to Mrs. Conder, and selected by her for her son James before she left for India. The next school was a boys' day-school, which was neither satisfactory nor successful, and led to both brothers being sent to a boarding-school at Eastbourne, in the spring of 1877.

From the photograph here reproduced, taken of him at the age of eight, some idea may be formed of his character, and a forecast of what the man Conder would be. It is the expression of a "Gamin" full of fun and mischief. The half-smile of the mouth gives the impression of capability, of tender affection combined with wilfulness and gentle mockery. In the eyes, looking out of their corners in a knowing way, one can already recognise that his brain was full of intelligence and yet weakness coupled with "Polissonerie." It was sometimes a trouble to get his consent to be photographed. Mrs. Pryce tells an amusing and characteristic story of this. When she took him one day to have this photograph taken, he asked who it was for, and, as he did not like the person named, he made, when the critical moment of "Now!" by the photographer came, an ugly grimace at the camera. Mrs. Pryce remonstrated and asked the boy to be good for her sake, and this is the expression which resulted on the request.

HIS LIFE AND WORK

James Conder was exceedingly clever. Of Charles, it is reported, that he was not very diligent with his lessons and rebelled against strict discipline. On one occasion he seriously determined to run away from the school, and one afternoon, watching his opportunity, slipped out of the gate, and was running down a side street, when he suddenly met Mrs. Pryce, who asked him where he was going to so fast. "Away from school," he said. "He had had enough of it." In reply to the question "Why?" he replied: "I hate the drill, I hate being drilled;" this feeling went through all his life. He was popular amongst his school friends, though he was not especially fond of games. He was fond, of course, of drawing, also of poetry and fiction.

At the age of fifteen he left school, but did not seem inclined for the profession his father intended for him—that of a civil engineer. He wanted to take up art, but to this his father strongly objected. Mrs. Pryce had given him his first paint-box years before. This proved a great source of joy to him. He was always drawing anything that attracted him. He made caricatures, tried all manner of subjects, and on one occasion, he painted a swallow on the wing, right across a plate—a proof of his originality which, unfortunately, has not been preserved. When he was seventeen he was sent to Sydney, where he joined an uncle, who was in the employ of the Lands Department of the New South Wales Government as a trigonometrical surveyor, but though his calling took him much into the country, it was work that the young Conder disliked. He much preferred drawing and painting landscapes to mapping them out with scientific and

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exact instruments, and he sketched whenever he got the chance. In 1886, he left his uncle's surveying party, and came to Sydney, where he obtained a minor post on *The Illustrated Sydney News*, doing there small landscape drawings for the meagre salary which never exceeded the sum of £2 per week the whole time he was on the staff of this newspaper. However, it was just enough to live upon. It was work that he liked; and there was the congenial society of other artists, like A. Henry Fullwood, F. P. Mahoney, and B. E. Minns, with whom he often went sketching at Richmond, a favourite painting-ground near Sydney. The first-named artist relates that at this time Conder had not much idea of colour, and that his sketches were almost monochromes. On the other hand, he showed a very good sense of selection. He composed his work from his surroundings, but never attempted to make a literal copy of what was before him. Imagination was always the mainspring of his art; even in these early days there was infinite promise. A water-colour entitled "Mirage," showing a nude figure holding a mirror, standing on the side of a hill, which was exhibited at the Art Society of New South Wales, Sydney, in 1888, is a good example of this period. Gradually his sense of colour awakened—at any rate, it became apparent in his painting, when his colour schemes became lighter and more delicate. He admired very much at this time the work of an Italian artist, G. Nerli (well known by his portrait of Robert Louis Stevenson), who spent many years in New South Wales and was a fine colourist.

In 1888 Conder migrated to Melbourne, where he met



CHARLES CONDER AT THE AGE OF EIGHT
From a photograph in the possession of Mrs. Pryce

HIS LIFE AND WORK

other Australian artists, including Arthur Streeton, the well-known landscape painter, and Tom Roberts. With these two he worked a good deal at Heidelberg, a picturesque suburb of Melbourne, which at that time was a favourite sketching-ground for artists. He also drew a little from the life, at evening classes held at the National Gallery, Melbourne, and with Streeton he conducted painting classes, exhibiting at the same time his own work at local exhibitions in Melbourne and Sydney. To one show, held in Melbourne in August 1889, called "The 9×5 Impression Exhibition," he sent forty-six paintings; they were all studies or sketches, of landscapes mostly, with a few imaginative subjects bearing such titles as "Arcadia," "Dolce far Niente," "A Page from Herrick," "A Dream of Handel's Largo," &c. Conder also designed the cover of the catalogue of this exhibition. (Plate I.)

The preface to this catalogue ran as follows:—

*The 9×5 Exhibition of Impressions at Buxton's Rooms,
Swanston Street, Melbourne.*

"When you draw, form is the important thing; but in painting, the *first* thing to look for is the *general impression* of colour."—GEROME.

To the Public

An effect is only momentary; so an impressionist tries to find his place. Two half-hours are never alike; and he who tries to paint a sunset on two successive evenings must

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be more or less painting from memory. So in these works it has been the object of the artists to render faithfully, and thus obtain first records of effects widely differing, and often of very fleeting character.

The exhibition created great interest and a certain amount of hostility in the newspaper press against Impressionism; but the general public supported the exhibition, which was in every way a practical success.

Conder also showed work at the annual exhibition of the Victorian Artists' Society in 1890, for which again he designed the cover of the catalogue (Plate 2), which greatly impressed his fellow-artists. Two of these paintings well represent his art at this period of his career: the first, called "The Hot Wind" (Plate 3), is one of his earliest imaginative works—a half-nude female figure lying full length in the foreground of a sun-baked landscape; she leans over the ashes of a fire in a brazier, which she rigorously blows to make it burst into flame, the smoke streams away in the wind, and a huge snake with uplifted head inquisitively crawls up to the woman. Technically, it is smooth in execution, and is rather what artists call "tight"—that is, rigid and stiff in drawing—but good in colour. The whole is an Australian idyll in conception. It was sent to the Royal Academy in 1891 for exhibition in their summer show of that year, but was not accepted. The other canvas, entitled "Boys Bathing," signed and dated Heidelberg, 1890, was one of the most naturalistic works Conder ever painted; it is ably drawn and modelled, and the atmosphere and heat

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of a summer's day is well suggested. The technical influence of his fellow-artist Streeton is here very evident. These two paintings showed that Conder was certainly a rare and original artist. Some time previously to this, an oil painting of his called "Departure of SS. *Orient*," which he had shown at an exhibition of the Art Society of New South Wales, was bought for the National Gallery, Sydney. This fact, and the growing reputation he was acquiring amongst artists and picture-buyers in Melbourne and Sydney, so impressed Conder's friends that it was felt he ought to have the chance of completing his art education in Europe. An uncle offered to provide the cost of the journey, and Conder, after five years' sojourn in Australia, left Melbourne for London in May 1890.

The voyage included a short stay of a day or two at Colombo. Ceylon was a country that impressed him greatly; he would have liked to have lingered there to paint. He left the ship at Naples, to travel overland to London, and he describes his impression of Naples and Florence to his friend Tom Roberts in the following letter, written in Paris and dated August 1890:—

PARIS, *August* 1890.

DEAR ROBERTS,—I liked Florence immensely, and Browning's "Old Pictures in Florence" helped me very much in the Uffizzi and the other Galleries I visited. What a wonderful place it is, to be sure; it laughs at time when other cities seem to crumble—it smells of age and the things that stay. Howells is too 19th century for it; the

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background he made of it for his charming Americans seems all very well, but it was a background after all. It seems strange to use Florence in that light, if you follow me, do you? I mean just you are a cypher there, your individuality is nowhere—the 15th century, and not the 19th is everywhere. I was sad at leaving it.

I did a sketch in Colombo of a street scene, but fell in love, quite as much I think with the Neapolitan life and colour, and enjoyed the Bay of Naples over Chianti wine and the guitars which seem so popular there. I shall never forget one Sunday afternoon, a perfect day, giving two olive Italians, two francs for half-an-hour's music on their mandoline and guitar; it was a veritable dreamland to look on that blue sea and rose green hill land by Vesuvius, and have *Faust* divinely expressed to give the touch of sentiment to the whole. I never somehow expect things to have much romance, even in the most romantic surroundings, but that had, strange to say. It was a chapter from *Arcadia*, for the boy was beautiful, and had a lovely voice.

It is a great misfortune that not more of Conder's letters are available, for his ideas on art and the philosophy of art were deep and original; his criticisms on masters like Claude Monet and Puvis de Chavannes are worth recording, though he was modest about airing his opinion, and only expressed his views to intimate friends.

After leaving Florence he travelled through to Paris, where, however, he did not stay long, only having the time to visit the Louvre and other public galleries. Of the work



A FAN IN SANGUINE.
The property of Mr. John Lee.

HIS LIFE AND WORK

there, he wrote his ideas fully in a letter to Mr. Arthur Streeton, which, with others, through a mishap, has unfortunately not been preserved. He reached London in August, and spent some three months in England with friends, part of the time at Gravesend with Mrs. Pryce, and the rest of the summer at Littlehampton, where he painted a fine study of the beach at that place with many figure groups, the whole scene full of light and movement and cleverly composed.

In the autumn of this year he went to Paris, the city with its life and artists which had such a great and lasting influence on his art. On his arrival here he entered Julien's studio, but worked rather intermittently, as he was always impatient of any School routine. In his letters to friends, he writes that he works half the day at the School, but that most of the time is spent in his studio painting from the model, or studying at the Louvre. He seems at first to have been impressed by the work of Dagnan Bouveret, whom he likens to Leonardo da Vinci. Picard's painting also attracted him, but his chief admiration at this period is for Puvis de Chavannes, who, he says, "is great! great!" Conder, however, was at heart really a romantic, and was never much influenced by him.

Mr. William Rothenstein, an intimate friend, relates that he first met Conder in the autumn of 1890 at Julien's (when he himself had been studying for a year), and from the first found him personally very interesting, and although he thought his life-drawing was singularly incompetent, he found Conder's experience much wider than his own in many ways. The visiting professors at the school, Lefebvre,

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Constant, and Doucet, did not take much notice of Conder or his work. Mr. Rothenstein says that when Conder first came to Paris he was under the influence of his Australian comrade, Mr. Arthur Streeton, for whose painting he had an immense admiration. Gradually he became aware of all the vivid art movements around him at Montmartre, where he lived. He got to know, and became very intimate with, the French artists Henri de Toulouse-Lautrec and M. Anquetin, who both fascinated him. It was perhaps the latter who had the strongest influence over Conder of any contemporary artist, and it was an influence which lasted all through his life; he may have got a little from Daumier, who at one time was a great hero to Anquetin, but it was the latter who taught Conder a robust view of life. It was probably through Toulouse-Lautrec that Conder conceived a great admiration for Degas, but there is nothing of Degas in Conder's art.

In the following letters to Mr. Tom Roberts, he gives at this time his opinions on the work around him:—

PARIS, *February* 1891.

DEAR ROBERTS,—I'm as tired as possible, have been to two new Exhibitions to-day, Aquarellists, and Malitons. The latter was too crowded to see much, there didn't seem a great deal very interesting at either, Besnard had fine things at both, and Luc-Olivier Merson a very fine picture of "The Annunciation." Boutet de Monvel had some charming water-colours like little Holbeins; very few of the other pictures were artistic, though many seemed very well drawn,

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and many great men were represented, but their exhibitions seem to be regarded as rather failures, the strongest of the young painters seem to feel the light more than these men, and so don't perhaps feel opposite work. I feel Besnard's intensely in this particular, and indeed he has been an idol here for some time . . . but Puvis de Chavannes is great! great!

Again, in another letter to Mr. Tom Roberts, dated Paris, May 1891, he writes:—

“After dinner! The jabber of my friends, the click of the billiard balls, the smell of heliotrope, all belong so much to this Café, and will when it becomes a thing of the past!”

Written the same date, later, in the studio:—

“Do you remember Whistler's portrait of Miss Corder, it seems to share honours with Puvis this year, it is a great picture, and is almost more than anyone expected, that Whistler should step into this rank of Art and take leadership so easily; but Puvis is great, great, great! and makes great pleasure.

“Claud Monet seems to have made a great stride this year—some of his landscapes, *they lived*, and he does them in the funniest way. He paints a good deal still with pure colour, but you quite lose the paint at three or four yards, or less. He takes you among hayricks and sunsets in a most natural way, and then lets you see it as you have been used to—not in his, but your own way. I feel Monet in this way, or not at all. He is without bias and scoffs at poetry, boasts, I believe, of never having seen a Salon,

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probably a consummate *poseur*, as only a Frenchman can be; but after all, they say (I do, too, modest little beast), the greatest Landscapist in his way.

"Cazin is fine this year, but it would be absurd to compare him with Monet. Enough of pictures, my criticism isn't worth a D—— after all.

"In my own case (one knows best), I have remained myself without any temptation to follow others—not because I fancy my work so much, but because it would puzzle one to amalgamate a dozen one likes equally, and who work in opposite directions.—There is another question in favour of oneself.—You attract so much more attention if your work has some original quality, which tempts you to go on."

The spring and summer of 1891 were spent in Normandy, where he painted some interesting landscape studies. One called "The Plum Tree" was a gift from the artist to Mr. Arthur Studd, with whom he had become acquainted in Paris; it is an exquisite and delicate oil painting, a view looking up a hillside, at the bottom of which is a farm, and in the foreground the blossoming tree which gives its title to the work.

Another fine study of this period is on rather a large scale, of white cliffs topped with golden green grass against a pale blue sky, and still deeper blue sea, a beautiful harmony. This was painted near Yport.

In the autumn of the same year he paid a visit to Algiers. A painting entitled "Mustadha, Algiers," is one of the results of this visit. It is a view from a flat roof top, looking over

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a parapet, on which a white-robed figure leans, of a Moorish town washed by a blue sea. In the immediate foreground is a large yellow vase filled with roses and lilac blossom. It is full of beautiful subtle colour, and is very interesting, as showing the gradual change of Conder's art into those delicate dreamy visions of natural scenes which makes it so fascinating, so alluring.

In March 1892, Conder and Mr. William Rothenstein held a little exhibition together at the gallery of a picture-dealer named Thomas, at 43 Boulevard Malesherbe, and both artists had their work reproduced in the periodical "L'Art Française." Conder's exhibits were chiefly landscapes, amongst them a most beautiful moonlight scene at Algiers, some cliff scenery on the Normandy coast, and an exquisite landscape called "Almond Trees in Flower"; here by the side of a pool to the right are young trees in full blossom intertwined with a rose tree, from whose flowers petals fall in a shower upon the head of a female bust. In the lower left-hand corner of the composition is written with the brush the well-known stanza from the *Rubaiyât of Omar Khayyâm*:

Look to the blowing Rose about us—"Lo,
Laughing," she says, "into the world I blow ;
At once the silken tassel of my purse
Tear, and its Treasure on the Garden throw."

Conder's work greatly impressed the critics who saw this exhibition. They were charmed with its delicacy, its finesse and originality. He also made his first appearance at the New Salon, Société Nationale des Beaux Arts, with three landscape paintings, which were well hung, and well mentioned by the

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critics. They were entitled "Les Roses," "La Perle," and "Les Champs d'Or."

At the New Salon (Société Nationale des Beaux Arts) of 1893 Conder showed four oil paintings: "July (Vetheuil)," "Soir d'été," "Juin (Chantemesle)," and "May Day"—this last a beautiful work, a tree in full blossom, from which a young girl in a soft grey dress pulls a spray—the whole delightful in sentiment and colour. These pictures so increased his reputation, that he was elected this year an Associate Member of the Société, a distinction he showed he deserved, for he sent to the exhibition the following year six admirable works—three delicate sea-pieces, and three landscapes.

He did a good deal of landscape work at this period, painting in company with Mr. A. C. Blunt, an intimate friend whom he first met in Paris. Conder stayed with him in his cottage at Chantemesle, a picturesque district on the Seine between Mantes and Vernon, and some thirty miles below Paris. Here, during his stay, Conder decorated one of the walls of the house, and painted two panels over the fireplace. He also stayed at the little town La Roche Guyon some two or three miles distant from Chantemesle. At the inn on the river of the first place, there used to be some of his work in the shape of decoration. The colour and general character of these more or less idyllic landscapes, and also the backgrounds for his later figure pieces were influenced by the scenery round Chantemesle and La Roche Guyon; also the colour and atmosphere of the northern coast of France, which he first visited, and often returned to,



PORTRAIT OF MR. MAX BEERBOHM
In the possession of Mrs. Beerbohm

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especially pervaded Conder's later fancies and colour schemes.

In 1894 Conder returned to London, principally living there, and exhibiting at the New English Art Club, where he had already showed for the first time in April 1893, with two oil paintings, one entitled "Marine" and the other "Landscape." Next April, at the same Society, he showed two water-colour drawings on silk—"The Palmist," and "Le Premier Bal." At their autumn exhibition of 1895 he was represented by one of the most delicate and typical of his imaginative works—"L'Oiseau Bleu" (Plate 9)—an exquisite piece of decoration and fancy, which now belongs to the National Gallery, Melbourne. In the work exhibited these last two years, the influence of Anquetin is discernible.

He was elected in 1901 a Member of the New English Art Club, to which he sent something almost annually, up to within two years of his death. It was in 1893 that he first began to draw designs for fans, by which branch of art he is generally better remembered than by anything else.

The following letter to Mr. John Lane (Plates 11, 12, 13, and 14) is interesting as giving his views on fan designs and their mode of reproduction:—

C/o W. L. HACON, Esq.,
THE DEANERY, DORNOCH,
SUTHERLANDSHIRE, N.B.,
3rd August 1896.

DEAR LANE,—I have done a fan that might suit you—it is a company of several figures in a landscape, and is all done in one colour except the border which is in another—the

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principal colour is red—the sanguine colour of old drawings, it could be reproduced at little expense, and printed in the two colours it is painted in if you cared. I think it's one of my best fans, and will send it on if you care to have it—it would cost £10.

I feel sure that this is the most practical way of painting fans that are to be reproduced, and it in no way makes them lose value in themselves, as they are painted on silk in a pretty tone of red, and in the case of printing them, they too, could be printed on silk, as has often been done. Should you care to have a book of fans to bring out, say, at Christmas, I should be pleased to do them if I were to do five say, you already have some of your own to fill up and I am sure they would please people who care for the sort of thing I do—they could have as a literary accompaniment a verse here and there from the *Fêtes Galantes*, and no copyrights would be required.

We are having a good time here and if it weren't for so much rain, I think Scotland would be a very nice place indeed. One sees the most wonderful sky effects. But the populations are essentially golfers, and take little interest in anything else. I haven't seen the month's *Yellow Book*, if you have one to spare I should be much obliged.

With kind regards,

Yours very sincerely,

(Signed) CHARLES CONDER.

P.S.—I enclose a scrap of silk with the red I mention and another colour.

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Conder was right when he said this fan (still owned by Mr. John Lane) was one of his best. Painted in 1896, it well represents the work he was doing in this way, and in which he excelled for the next few years. It differs, as usual, in design and colour from his other fans, and is a lovely harmony in sanguine and dark red. There are memories, of course, of Watteau in the conception, but still it is essentially CONDER! Another delightful fan design of this time is the one in the possession of Mr. Morley Horder, called "Fêtes Galantes" (Plate 16), a lovely idyll which glows in colour like a kingfisher's plumage.

It was with a series of these designs for fans, as well as drawings on silk, that he held his first exhibition in London in May 1899, at the Carfax Gallery, then situated in Ryder Street, St. James's. This exhibition was followed at intervals by similar shows of his work at the same gallery in January 1900, the Dutch Gallery, in Brook Street, in November and December 1903, and at the Leicester Galleries in 1904 and in December 1905. He also showed at the first exhibition of the International Society of Sculptors, Painters, and Gravers, in May 1898, and their succeeding exhibitions until March 1909, when at the exhibition of Fair Women held by the same society, a wall at the New Gallery was devoted to his work, which consisted for the most part of water-colour drawings on silk and a few oils. No complete exhibition of his life-work in its entirety has as yet been held, though it is projected. He also had three exhibitions of his work in Paris during his lifetime—the first in 1901, jointly with Mr. William Rothenstein; at the gallery of M. Moret, in the Rue Royale, in December

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1901, and again in 1906 at Durand Ruels. An exhibition of his work, the first ever held in America, was held in New York in December 1911, two years after his death, at the galleries of the Berlin Photographic Company. The catalogue was prefaced with an appreciative article on his life and work by Mr. Martin Birnbaum, who has done much to make his work known in the United States. Conder also illustrated two books, namely, *The Story of Beauty and the Beast*, translated from the French by Ernest Dowson, and published by Mr. John Lane in 1895. For this book Conder designed four plates, which were printed in colour. The other book was Balzac's romance, *La Fille aux Yeux d'Or*.

Reproductions of his drawings and designs for fans appeared from time to time in *The Yellow Book*, *The Savoy*, *The Pageant*, and other magazines, while *The Saturday Review*, in a Christmas number, reproduced in colour one of his fan designs.

In June 1901, he first met Mrs. Stella Maris Belford, at the house of her aunt, Mrs. A. A. Humphrey. Mrs. Belford afterwards became his wife. They all met again at Ambletuse in August, when he painted the beautiful sea-shore scene entitled, "Crépuscule Tendre." He was married to Mrs. Belford on 5th December 1901. They came to live in London—first at 1 Redesdale Street, Chelsea, then at Wellington Square—but they finally settled, in 1904, in a charming old-fashioned house situated at 91 Cheyne Walk, Chelsea, where they lived until his last serious illness in 1907, and where he did a great deal of work—oil paintings, landscapes, figure pieces, water-colour drawings, and panels on silk for

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well-known patrons (Mr. Edmund Davis, Mrs. Halford, and others); also innumerable designs for fans, pastels, many drawings in red and black chalk, pen drawings, lithographs, and two etchings, and occasionally he decorated silk dresses with graceful designs for his friends. He and his wife were fond of entertaining, and their house was several times the scene of such entertainments as one not-to-be-forgotten fancy-dress ball, and frequent "at homes," where young artists, litterateurs, and musicians met.

He generally spent his summers abroad. In August 1902, the year after he was married, he was painting at Petits Dalles, on the French coast, near Dieppe. The spring of 1903 found Conder and his wife paying a visit to Venice, where he found many motifs. Before they returned to London they stayed with the Princess Troubetzkoy at her villa on Lago Maggiore in June. The results of these travels were seen at the show of his work at E. J. van Wisselingh's gallery in November and December of the same year. The exhibition included fans, drawings on silk, and a few paintings; there are several reminiscences of Venice and the Italian Lakes. In 1904 he was at Brighton, where he painted several views of the sea from the esplanade; one of the best of this series is the "Windy Day" (Plate 54), which was recently shown at the last exhibition of his work at the Leicester Galleries (January 1913), a fine rendering of a stormy sea, with the subtle tones of freshly-lit gas-lamps and deepening twilight. The next year he and Mrs. Conder went to Algeciras, returning home through Spain. He was busy in 1905 with the exhibitions of his work at the Leicester

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Galleries, 1905-6, and also with his last exhibition in Paris in the spring of 1906. After showing four works at the autumn exhibition of the New English Art Club in 1906, his health began to fail. He went to Brighton for change, but while there he was taken seriously ill, and removed to Crowborough. Finally he came to London. After a time he recovered somewhat, sufficiently enough for him to travel the following summer to Newquay, where he was partially restored to health. Indeed, he painted several studies of the sands and typically Cornish scenes. He returned to London, but in the autumn of 1907 became seriously unwell again, and after a long and painful illness, during which time he was tenderly and devotedly nursed by his wife, he died of brain fever on 9th February 1909. He was interred in the little churchyard at Virginia Water, where his wife also lies, for she did not long survive him, having met with an accident, from the effects of which she died in April 1912.

The news of his death did not seem to attract much notice in the newspapers, but the following tribute appeared in the *Saturday Review* of 13th February 1909, from the pen of Mr. D. S. MacColl:

CHARLES CONDER, 9TH FEBRUARY 1909

*You had a dream: At the gate of Paradise,
A traveller found the sworded sleeping Angel,
Beside a rusty sword without a flame.
The track lay open to the heart of Eden,
But thickly tangled up with thistle and rose
For ages now, for no one comes.*



"IN THE FOREST"
In the possession of Mrs. Eaton

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Through the Australian desert, through the press
Of maddening, wanton life in cities roaring,
You held your charter to the radiant gates:
Seagates of spring, blossoming rose and snow,
Floodgates of night, passion and vision of pain;
Therein abide, even in your Chantemesle,
That all men pass, where *no one ever comes*.

THE ART OF CHARLES CONDER

CONDER'S oil paintings are not so generally well known as his drawings on silk and designs for fans ; nevertheless he painted some very fine canvases almost up to the time of his last illness in 1906. He worked a good deal in oil in his Australian days, and then followed the large and delicately painted landscapes done on or near the Normandy coast, and at Chantemesle and Givernay on the Seine, between the years 1891 and 1895 (indeed there are some who prefer these pre-Anquetin works, those delicate and dreamy visions of apple blossom, and the sea, to anything else he did). And there are the numerous figure paintings, portraits, *fêtes galantes* pieces, and landscapes, of later date, most of which have great charm, like the "Crépuscule Tendre" of 1901, or the exquisite "Blossom" of the following year.

Conder's first essays in oil painting were made in Sydney and later in Melbourne. In both places he gradually acquired from his fellow artists the current procedure of painting then in vogue, which had been spread by Australian artists who had studied in Paris in the studios of Carolus Duran, or in the Julien Schools under the instruction of Gerome, Boulanger, and Lefebvre. In Melbourne he painted much in company with Arthur Streeton, whose influence, technically, was very great at this time on his work, though Conder was always personal in his outlook, and more especially so in his

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colour. His work at this period is careful, and rather smooth in execution.

After a year spent in Paris, his style began to change. He worked on a larger scale, his handling of the medium is more delicate, more subtle and tender. After 1895 water-colour drawings on silk and designs for fans occupied a good deal of his attention and time. Water-colour was a medium in which he expressed himself perfectly, but he made the most persistent efforts to do the same in oil, and was often successful. An excellent example of this is the picture called "The Green Apple," which was painted at Vetheuil in 1894. Here the fair-haired and Eve-like lady who offers us the apple, and who with her broad-brimmed hat and flowing dress of whitish-grey quite fills the foreground of the bluish-green landscape, is painted in a facile fluid manner, that at first sight the work resembles a large water-colour, but it is purely oil painting of the most delicate kind. This poetical work was offered to the National Gallery of British Art, but, unfortunately, refused, a mistake which, however, may be rectified in the future, as it has since been presented by its former owner, Mr. Dalhousie Young, to the Contemporary Art Society.

Other good examples of Conder's work in oil are the first two paintings he showed at the autumn exhibition of the New English Art Club in 1894, a landscape and a marine; also a lovely work shown at the same Society's spring exhibition in 1898, called "A Sea View," a vision of calm, opalescent sea, winding along white cliffs lying in quiet light underneath a sky faintly tinged with rose-colour—all

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good examples where the paint is beautifully handled with subtlety and finesse, in keeping with the sentiment of their subjects and the mood they stirred in the artist.

"In the Forest" is another work of this period, being dated 1897. Few painters of our generation, unless it be Mr. P. Wilson Steer, have produced such an exquisite piece of woodland painting. Here three gaily dressed ladies wandering through a thick wood have come upon an opening in the trees, where the sun, which is low, shoots shafts of light across the green turf and round the group. One of the ladies has seated herself on the ground and holds an animated conversation with her companions who are standing. Thus their dresses of dark blue, scarlet rose red, and ashen grey have a beautiful setting and harmonise with the greens and golds of the foliage and grass partly wrapped in shadow and partly steeped in light.

The exquisite painting "Crépuscule Tendre" (Plate 58) is a lovely poem, a perfect Greek idyll in sentiment. Two Grecian women wander arm in arm along a strip of sandy shore bounded by reedy dunes; the beach, upon which a boat is drawn up, stretches round the blue waters of the bay. A temple is visible in the distance, in mid-distance, and the tender twilight broods over all, making it a poetical harmony of deep blues, purples, and cold greens. This beautiful work was painted at Ambleteuse in 1900. A year later was painted quite a different landscape, but equally beautiful. This is the fairy-like work called "Blossom" (Plate 59), a superb study of an orchard in full bloom, which forms a radiant vision of colour of delicate pinks and

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blues. The trees rise out of green grass and a mass of blue-bells, beyond which is a stretch of summer sky. The whole work is full of jewel-like colour.

Both canvases were first exhibited in 1903 and are excellent examples of a period when Conder was trying to make the best of the resources of oil painting, in the matter of impasto and its richness. Technically these two works are different to his oil paintings in the earlier nineties, where the thin delicate method of painting is replaced by a more robust style and greater richness of colour. Later, that is after 1904, he tried harder to express himself in oil painting with more or less success; he succeeded best with his landscapes like those in the latest exhibition of his work at the Leicester Galleries (January 1913), such as the "Brighton," 1905 (Plate 53), "A Windy Day" (Plate 54), "From Conder's House" (Plate 52), a lovely vision of the Thames at Chelsea, with its distant bank, lined with church steeples, chimneys, and house-tops, and the river's broad gleaming surface; a view half framed with trees. How beautifully here has he expressed the clear soft light illuminating everything. Another extraordinarily poetical landscape is "Spring by the Sea" (Plate 51), which gives one the impression of a fascinating dream of Arcadia.

The reason for the success of these paintings seems to be that he worked with the paint in as fluid a state as he could get it, whereas, in his figure paintings of this date, he is not always happy with his vehicle, for when he had to draw the figure on a large scale with a medium like stiff oil paint, his hand does not seem to work so freely, and the result

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is comparatively stiff and lifeless, though occasionally success is attained, if not in drawing, nearly always in colour. The figure piece "Mademoiselle Maupin" (1905) is one of the best paintings of this kind. The subjects of his oil paintings are somewhat different from his water-colours on silk; they are often less imaginative, and embrace a wider range of theme. Various they are pure landscapes that do not contain a human being, blossoming orchards with a single figure, enchanted gardens with distant gaily-dressed groups of men and women, and haunting coast scenes with white cliffs, seas, and skies of pearl. Indeed his landscapes are conceptions of a fairy-like world, a background quite in harmony with the imperious, petulant, radiant, or disdainful women who adorn it, be they nymphs who bathe in rivers or pools, or who recline in cool arbours of silvery green foliage, or who wander along sandy shores by calm sapphire seas, or sit amongst ruined columns under azure skies, by playing fountains. The indoor subjects are numerous. Here women, sumptuously arrayed in silks, dance in eighteenth-century ballrooms, or appear as spectators at the bull-ring, watching their favourite toreadors. Often the scene is at some gas-lit Parisian café, where they meet to gossip, or discuss the world with gay Lotharios. Conder was never tired of rendering according to his fancy (and none knew the Bohemian social life of Paris better than he), and a very complete poetical vision of the artificial life of the theatre or the café it is. There are also reminiscences of English gardens and woods, where English women appear in summer dresses in such pictures as "The Garden Seat" (Plate 86), "In the



"THE MASQUERADE."
In the possession of Edmund Davis, Esq.

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Forest" or "The Blue Sofa" (Plate 87), "The Gardener's Daughter," or souvenirs of the fancy-dress ball at his own house at Cheyne Walk. Again, the homes of various friends and patrons like Mr. and Mrs. Edmund Davis, where he himself figures, form the motive for such paintings as "The Masquerade." Often his oil paintings were designed as actual views of places, as for instance the two paintings of "Swanage Bay" (Plate 25). That owned by Mr. Geoffrey Blackwell, and technically one of the finest of his oils—where the dresses of the two ladies, wading ashore, one in an indescribable blackish-green, the other in a dress of delicate pink and silver, are in perfect unison with the calm sea and distant pearl-grey cliffs—is very similar to another version in oil of the same place (Plate 26), and painted from the same spot, belonging to Mr. Jessop, a seascape full of the dreamy sentiment of a summer's day. Into the misty heat-laden bay glides a yacht, figures are bathing from a boat, a girl in a muslin dress walks along the little jetty. The Brighton scenes are also actual transcripts, though varied by the artist in his own individual way. His portrait work was almost entirely accomplished in oil painting, and most of this was done after 1900, though an important portrait of Aubrey Beardsley was painted in 1896, a work that seems to have mysteriously disappeared, no one quite knows how or where. He painted a portrait of himself, which was given to Mr. William Rothenstein, of which a reproduction is here given (Plate 21), thanks to Mr. C. R. Rothenstein, the present owner. It is a half-length, where he has painted himself side-face, half turning to the spectator with a look of inquiry,

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the outline of his face silhouetted against a gleaming white cloud. The colour is pleasing and it is drawn and modelled with a facility and power which he did not always reach in his portrait work.

Mr. Max Beerbohm, too, was a subject of an interesting portrait. It shows him seated in a theatre box; he is immaculately attired, and probably exchanging witty repartees with some friends on a fancy-dress ball which is in progress. Some waltzing couples are seen below the red curtain on the left side. This is a good example of Conder's portraiture, and it well exemplifies how he treated such subjects. Purists for firm draughtsmanship may cavil at the apparent lack of exact drawing in this painting, but admirers of Conder's work will not fail to appreciate the refined and rich colouring, the skilful painting of the blacks, the ingenious way the blues of the cushion are repeated in the drop scene of the stage, the gleaming gilt of the chair, the white shirt against the dull scarlet of the box, and the gay, whirling group of dancers. The face, too, is well characterised, and the picture is clearly an affectionate souvenir from the painter to a friend whose genius and personality he liked, and whose art and friendship was appreciated in return.

Women, however, make up the majority of his sitters. Baroness A. de Meyer sat for him more than once, and one of the best portraits is that where she is painted in a green dress, a work that was shown at the International Society Exhibition of 1906. The portrait of Lady Ottoline Morrell, exhibited at the New English Art Club in

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1905, is especially noticeable for Conder's remarkable colour gift.

Conder's portraits seem to have been painted somewhat upon the principles that Whistler worked, that is to say, he seems to have had chiefly in his mind the decorative qualities of the appearance of his sitter, and to have aimed at producing a painting with its colour scheme, and composition, which should be beautiful in itself, and be interesting to the spectator as a portrait, whether he knew the sitter or not. The likeness of his sitter he did not seem to pay great attention to, and draughtsmanship and modelling are not strong features in any of his portraits; indeed, in such cases he often showed a curious inability to draw a face, but as portraits from a decorative point of view they are interesting, and often have much charm. The portrait study of Madame Errazuriz (Plate 50), shown at the most recent exhibition (1913) of Conder's work at the Leicester Galleries, is a good example of this. It shows an elegantly dressed lady—a true Parisian—turning with a quick movement and vivacious look towards the spectator. Behind her is a half-curtained window from which the dark night is seen, and only illuminated buildings and the grey sails of boats are visible. Inside the room and to the left is a settee with striped cushions and curved back which leads up to the silhouetted form of the lady against the ivory white of the curtain. Despite the ill-drawn face, this painting has an indescribable charm owing to its beautiful colour scheme of blues, blacks, and creamy-whites, which add still further to its fascination.

Other successful portraits were those of Mademoiselle

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Génee, Mrs. Lawson, Miss Lawson, Mrs. Humphrey, Miss Kinsella, and Mrs. Patrick Campbell.

In his drawings on silk, and in his numerous designs for fans, the fluid medium of the wash and the finely ribbed surface of the silk suited his dreamy art perfectly. He could set down with a quick touch, and with ease, his visions far more quickly and spontaneously than he could with oil.

His first fan was done in 1893; it was rather in the nature of an experiment, and was painted in oil on a board. He was greatly delighted with the form of the design, and it led to the fan shape being adopted in water-colour on silk, and also drawings and panels in the same medium and on the same material. Here was a new method which—though Conder was indebted to Chinese and Japanese art—will always be associated with his name. With the washed silk he gets the most beautiful surfaces, the most tender and elusive hues; the delicate tint of those dainty drawings, so many of which were shaped for fans, agree perfectly with the frail texture of the material and their idyllic subjects. Here his own fancy is afforded the widest scope, and by the simplest means; indeed, one or two graduated tones are often enough to stir the imagination and to fill the mind with delights fantastic and with the beauty of dreams.

The variety of motive and subject in this class of Conder's work is almost endless. Life, as he saw it, is expressed literally; on the other hand, one often feels it is far more removed from reality. Take his well-known silk panel, "L'Oiseau Bleu" (Plate 9), painted in 1895, an exquisite work, where the great mass of creamy, yellow cumulus



THE YELLOW SANDS
Design for a fan in the possession of Mrs. Eugenie Joachim Gilsen

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cloud, the sunlit wood, and the two brilliantly-illuminated figures under the blue bird itself balance the richly-coloured group of ladies, the rose reds and blues of their silken dresses delicately drenched in shadow, are emphasized by their large black hats.

It was one of Conder's first imaginative works, and one of his greatest; one which has inspired a charming essay from Mr. Max Beerbohm,¹ and also the following poem from Mr. Gordon Bottomley:—

L'OISEAU BLEU²

(After Mr. Charles Conder)

What gold invisible haze
Reveals what lime-girt place
Of garden-alleys still
None know to feel?

Fruit-feasting while the slow
Fountain-rain laps below
Cold-dreaming Naiades
Long green-grey knees.

Great hats and low ripe hair,
Sacque-bosoms almost bare,
Silk skirts soft-puffed and wide,
Drooping beside.

Small faces, hesitant, pale,
Gowns, trees, all tremulous, frail;
Faint violet, faint green,
Faint rose scarce seen?

¹ Words for picture "L'Oiseau Bleu," from "Yet Again," by Max Beerbohm, 1909.

² *The Gate of Smaragdus*, by Gordon Bottomley.

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Where is this gathering's
Dance consort of slim strings?
In it I long to play
The Viola.

Tuned to the undertone
Of water plashing down
Deep marble honey-dull
Of ripples full.

Mid bergomask or fain
Impossible pavane
The blue bird of romance
Floats o'er the dance.

A Madam elegant,
A dandy-figurant,
In vain the bird pursue
(As I do too).

Yet it is near, so near,
This land fantastick, dear,
(Where none but one can come).
The bird drops home.

“Le Premier Bal” is another romantic work, where a lady in mid-Victorian costume, low dress, puffed sleeves, and ample skirts sits in front of a curtain, beyond which is seen a view of a calm wide river. Across this stretches a bridge connecting a castle, St. Angelo it may be. A man to the left, in a Cardinal's habit, in passing, half turns to the lady, who has unmasked, and with the subdued light from the ballroom, turns to him inquiringly. The colour of this exquisite drawing haunts one like a romance. Indeed, it is the colour in most of Conder's works which is the essential

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thing. It is his greatest gift, especially in these drawings and fans, where it can be seen to its utmost, as well as in its astonishing range and invention. It is often so delicate that it affects us like perfumes, or gleams of light on water or a landscape. And his colour schemes are undoubtedly founded on nature—perhaps some passing effect in natural landscape, whether it be bright evening light or violent afterglow, or a cool breezy morning, or even a grey day; whilst moonlight effects often enter into his colour motives. In all his themes, slightly drawn and coloured as they seem to be, it is wonderful how he gets the tone and mood of a day; and in the diminutive glimpses of the landscapes in these drawings, and in the fan designs, we get a wonderful sensation of space and distance—three or four simple washes, and lo! a complete picture—a chalk cliff with a building nestling in its wooded heights overlooking a sea which reflects an opalescent evening sky; two figures in the foreground emphasize the little vignette, which measures but two or three inches in size, a tiny note it may be, that expresses more of the sentiment and romance of a scene than many and many an elaborate naturalistic oil painting. Conder can do the same thing on a larger scale. Take the silk panel called “Jealousy” (Plate 81), where a little comedy is going on in a verandah opening on to the sea. Here the sunlight and freshness of a breezy late afternoon softly floods the room, and softly lightens the dresses, the faces, the forms of the actors and actresses of this drama. The “A.D. 1830” (Plate 80) is another scene from the theatre, but more dramatic than “Jealousy.” Or look at Mr. Jessop’s drawing,

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"A Napoleonic Idyll" (Plate 30). Here is the great General between two destinies—two women with dresses streaming in the wind, and who, like two Fates, turn to him with tragic gestures. They stand by the side of a lake, bordered and hemmed in with mountains, round whose summits and across the sky threatening black clouds gather. It is one of the few instances where Conder represents storm, and the colour, with its steely greys, and blacks, and blues, and iridescent gleams over dresses, tree-stems, water, clouds, and sky, is in keeping with the dramatic sentiment of the whole, treated, not indeed with literary sentiment, but in a purely pictorial way.

Conder could suggest tragedy in the same pictorial manner. Take the work called "The Masquerade," where the scene is a ballroom, brilliantly lit, with a group of revellers standing in a row against arched windows which look into the night: Pierrot, Columbine, Harlequin. To the left in shadow, with a black cloak, which half-conceals her deep-red dress, stands a lady, who reminds one somewhat of one of Rossetti's women, in deep thought, while a Death's-head peers into her face. In the foreground, to the right, are two great black poodles, who complete the composition. It is a mixture of gaiety, with a tragic note—gaiety of colour outlined with sombreness of shadow, but beautiful colour as colour *per se*.

The subjects of these drawings were many and varied in range; and what a world it was that the artist lived in. The personages of the Italian comedians appear in it again and again in many guises and in many situations; even Samuel



“THE SHADOW”
in the possession of J. R. C. Jones, Esq.

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Pepys and his London (Plate 31) figure in it; tales from the age of Louis Quinze; characters from the romances of Balzac and Theophile Gautier; 1830 was a magic and romantic date for Conder, and Mademoiselle Maupin a goddess. He saw Venice, with its gondolas and lagoons, through the eyes of Byron and Shelley. There are also lands where it is always afternoon—magic shores where, on a couch piled with luxurious cushions of indescribable purple hues, recline two nymphs clad in light robes of pale canary colour, probably reading a love-tale. Beyond, a calm sea and a blue sky barred with gleaming white clouds, where the shadows are purple; or we look under and through the arch of a rock, in the shade of which rest surely the sirens three, on to a sea coloured like a sapphire. A single figure bathes in the sea, and a terrace juts out into it, and farther along still are headlands, rocky islets, and great clouds of cumuli. We feel the land we stand on is one of "The Fortunate Islands." Even where the scene is London there is the same air of romance mingled with close observation of national phenomena. A drawing called "The Balcony" (Plate 65), illustrates this—a group of five women in white, black, and green dresses; to the right one of them, a dark beauty, Spanish in complexion, holds out a white shawl, which harmonises agreeably with her costume of shell pink. Behind are tall buildings, classical in style, and bathed in afterglow. Another idyll of a similar nature—one of the most perfect of its kind—is the drawing called "The Shadow," shown in his first exhibition at the Carfax Gallery in May and June 1899. Before the rose-coloured curtain

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to the right stands a masked figure, sinister in aspect. His shadow reaches as far as the dainty dress of one of the two women who sit upon the sofa; through the golden-barred window are seen a statue and the figure of another woman, distant houses, and an expanse of sky. The perfect design and colour harmonies of ivory and cream whites, rose reds, olive greens, and an accent of dark blue makes this an unforgettable work.

"La Morte Amoureuse," another drawing on silk, is equally beautiful in its invention and air of melancholy romance. Five richly-dressed people, two men and three women, gather round a coffin; one, a stately figure in a yellow cloak, holds a mourning staff; his companion, holding a glass, seems to toast the departed. A woman to the left, with a white veil and light red dress, leans on the coffin in deep reverie, and a Spanish lady, with a mantilla and purplish-grey dress, holding a fan, listens to the toast, whilst the group is completed by a fair-haired lady equally as thoughtful as her companions. This last figure reminds one by her type and by the colouring of her dress of one of Paul Veronese's blond beauties. Behind the group is to be seen a landscape, in which are a church and a castle surmounted by a clearing sky.

Another unsurpassable work is the unnamed drawing on silk belonging to Mr. Grant Richards, which shows two women resting by the edge of a fountain. One reclines on cushions and turns to look at the spectator; the other, half-risen from the same couch, fastens a bracelet on her wrist. Overhead stretches a trellised vine, laden with heavy clusters

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of its purple fruit. Some distance off stands a pink-robed Mussulman within a hedged garden. The beauty of this painting lies again in the indescribable colour harmonies of deep blues, purples, pale greens, rose reds, and greys.

Conder is perhaps best known to most people as a fan painter, and many think this is his greatest claim to distinction. Many of them are certainly amongst the most wonderful things he did, and, as Mr. Charles Ricketts has truly said, his fans will some day be considered classics. The fan shape appealed to Conder, as it has attracted other great artists: Corot, Degas, Manet, and Mr. Charles Shannon, who have painted fans occasionally, but apparently only as an amusement or an experiment. For Conder it was perhaps the most serious occupation of his life, and one with which his name will always be linked. His fans are different from those of the eighteenth century in France, for Conder's style is purely English. Their designs melt into the frail texture of the silk, and the little oval panels, wreaths, ribbons, as well as the lace-like borders, are charming pieces of decoration and fancy, and, like the little fairy-like scenes they adorn and frame, vary in the design of every fan. Sometimes the gracefully curved and dotted line edges of the outside ornament of these show slightly the influence of Beardsley, but in no other way—if anything Conder influenced Beardsley. Conder's invention is his alone, and his fans are unique of their kind.

Mr. J. G. Legge (Plate 4) owns one which is one of Conder's earliest, painted about 1893. It shows the influence of Puvis de Chavannes, whom Conder warmly admired at

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that time, and it has some of the severity of the master's design in it which is missing in Conder's later fans.

The motive of these fan designs are varied enough. They range from idyllic themes like the two figures in the very beautiful "The Awakening," with its bluish-grey and faint rose-red colour harmonies. Or that strange but haunting fancy, "The Peacock Fan," with the wistful face as a centre piece and the swinging peacocks as pendants, which are loosely but gracefully connected with wreaths and garlands to the wonderfully designed border. Then there is "The Yellow Sands," which shows his magical feeling for light and movement, emphasized by the charming medallion with the Peacock Idyll wreathed by a tender floral design held together with a lover's knot, and above this the exquisite cream-coloured festoons with a streak of the luminous blue sky showing. The saddened figures seated at the base of a shattered column, called "Fickle Love" (Plate 19), is another superb combination of ivory whites, golden sky, and dresses of ashen grey and *vieux rose*, to such a reality of our everyday life like "The Automobile Fan" (Plate 60). Here a motor-car has broken down. The owner and the chauffeur busy themselves with the machine; a lady is being consoled for the delay by her male fellow-traveller: her long coat of pale apricot hue is the keynote to a view over a bridge, beyond which we see cathedral towers and distant low hills, flushed with the delicate rosy and purplish tones of sunset. This is a modern subject treated with beauty and feeling.

One of the most remarkable features of these drawings on silk and designs for fans is Conder's versatility and



"THE AWAKENING."
In the possession of Frederick H. Wall, Esq.

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invention; he never seems to repeat himself. In fan after fan, in drawing after drawing, the composition and the colour of each is different from that preceding it; the fertility of his invention is astonishing, and every work of this kind seems to be a new discovery.

Several of Conder's fans are mounted for use, generally on sticks of plain mother-of-pearl or simple ivory. Occasionally he designed a leaf for the handle of a French eighteenth-century fan, and the result is not incongruous, but most of his fans are framed like his drawings, and as such make perfect decorations for a room. Perhaps he considered that the real value of them should be as accessories to dresses, and for fair ladies, for there is a well-known story told of him that when once asked "Why was he so fond of painting fans?" he replied, "That he some day hoped to see his choicest fans in the hands of the most beautiful women."

In another age Conder would have been employed decorating the rooms of palaces or great houses, as Watteau was so employed by Audran.

His first essays in this direction were the panels on silk (Plates 41, 42, 43, 44, 45) which he did for M. Bing, the well-known Parisian dealer and authority on Japanese art, when he opened his exhibition of L'Art Nouveau in Paris, 1898. Here they were shown at M. Bing's house in a small boudoir, furnished in the style of Louis Seize. A year later these panels were displayed at L'Art Nouveau exhibition at the Grafton Gallery. Some of these panels became the property of Fritz Thaulow, the artist, and nine of them were shown at an exhibition of Conder's work which was held

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at the Carfax Gallery in 1910. They were afterwards bought by Mr. John Quinn of New York City, whose house they now adorn. They are some of the most perfect examples of his decorative work; long, narrow panels on silk of a creamy tone, on which are painted a series of medallions, here large, there small, the latter grouped and clustered above, beneath, or alongside the former, which occupy the centre of the panel, each medallion loosely strung together in the most decorative way with garlands of fruits and flowers, with ribbons and wreaths. Each little idyl is set off with a playful but consistent setting: a pastoral is framed with crooks, a tourney with lances, a fair dame's vanity with a peacock decoration. The subjects of these large and small paintings are finely varied: an antique myth, a tournament, Marguerite with her jewel case, and Mephisto in the background, a *fête galante* of the period of Louis Quinze or the First Empire, furnish examples of his many-sided art. All are distinctively Conder, if sometimes reminiscent of Watteau. Every panel, every line, shows the artist's inexhaustible fancy.

The exhibition of these panels in Paris and London launched him as one of the most exquisite of decorative artists. In London it led to his being employed to adorn two rooms in the house at Holland Park of a well-known patron of the arts, Mr. Edmund Davis. The lower of these rooms is decorated with a series of oval panels, painted on silk, and set into satin-wood panelling round the walls. In the upper room, a bed-chamber, they form a frieze, fit decorations for such a place, for the sleeper awakes in an atmos-

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phere filled with the beauty of dreams. They illustrate no particular story, but are just decorated panels which add grace and dignity to beautiful rooms exquisitely furnished. They are decorations which are not only most pleasing in colour and design, but sensuous with the warmth of luxury. The decoration of these panels is full of fancy. Here a Watteau-like crowd of eighteenth-century figures are assembled at the edge of a lake bordered with colonnades and graceful trees. They dance, they converse, they make love. In another panel a similar joyous company wander through a park all bathed in the glow of a late afternoon, and make the woods echo with songs to the accompaniment of guitars. And there are panels where nymphs bathe in blue seas and bask in the warm sun on rocks or yellow sands; or they sit on the brook-side under willow trees ready to plunge into the cool water. In others the scene is a loggia where through the broad arches we see a wide expanse of fertile cultivated plain, bordered on one side by wooded hills, at the base of which flows a winding river; in the foreground are luxurious women hastening to the bath, and some prepare for a siesta on couches before taking it. There are also narrow upright panels containing a single figure: here Aurora, there Endymion, while Love in the guise of a rosy boy is often seen in full flight, radiant with garlands.

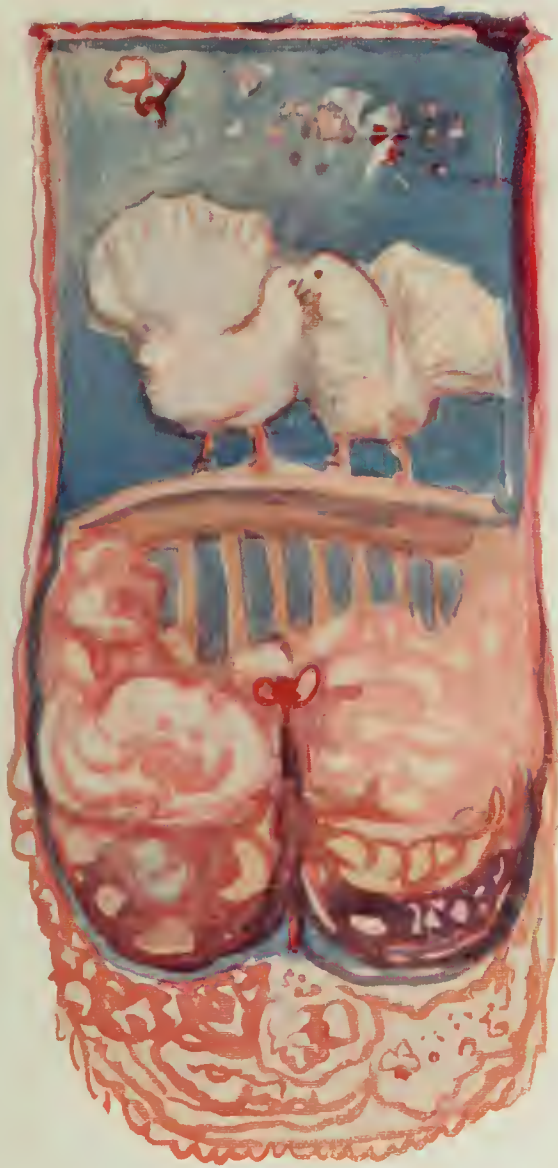
Mr. Pickford Waller, too, has some of the finest decorative panels of their kind, notably an octagonal-shaped panel called "In the Glade" (Plate 32). The subject is classic: a meeting of tall graceful nymphs under a canopy of roses, overhanging boughs, and bunches of grapes with trails of

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vine leaves. Beyond this is a terrace, a temple, a distant town backed by a cloudy sky. Another is a long narrow panel entitled "A Decoration" (Plate 36), where five ladies arrayed in summer costume assemble in a garden bathed in shimmering sunshine full of fragrant blossoms. The oval above this holds a composition showing two women exchanging confidences under twilight sky. The whole panel seems to be a painted summary of a summer's day. It is well named, for it is a perfect piece of decoration and fully reproduces the charm and poetry of such a day. The silk panel in the same collection, called "The Pearl" (Plate 37), is, in spite of the somewhat clumsy drawing of the figures, most beautiful owing to its fascinating pale opalescent colour.

Conder's drawings and lithographs are not the least interesting part of his work. His draughtsmanship, though frequently weak, and not always correct, had often more rare artistic and unusual qualities. It had style, it had originality, and, for all its apparent uncertainty, gave exactly what the artist wanted. It shows the influence of no particular artist, unless it be that of Gabriel St. Aubin, and then only technically. He was fond of drawing in sanguine, or black chalk, and also made several pastels and pen drawings.

The drawing in black chalk called "Pan" (Plate 40), in the British Museum, is a good example of a class of drawing which Conder often made. It may not show a cold perfection of draughtsmanship, but it has other artistic qualities, including style and power, whilst it also shows Conder's wonderful discrimination of the nature of his material; and with what completeness does this vigorous drawing give us a



GARNITURE FOR A DRESS
In the possession of Miss Allen

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real Hellenic idyll, the frolics of Pan and his Nymphs in the forest. The drawing called "Peacock Idyll" (Plate 55) has the same character. His early lithographs were the best he did. The first ones exhibited were the Balzac Set at the Carfax Gallery in 1900, and his drawings and lithographs became more familiar to the public at the exhibitions of "The Society of Twelve," where he exhibited in 1904, 1905, and 1906. The lithographs, and more especially the drawings exhibited there, often showed a mastery of touch and a most sensitive rendering of form.

"The Leaning Tree" was first shown at the Carfax Gallery in April 1900 under the title "L'Abbe divague," and afterwards under the title of "The Leaning Tree" at the exhibition of "The Society of Twelve" in 1905. It is one of Conder's most beautiful fancies in lithography; this graceful vignette has a strange charm with its group of four figures under the bending tree.

The six plates in the Balzac Set are all very interesting. The series opens with one of the chief incidents in the story called *La Fille aux Yeux d'Or* (Plate 66); the meeting of "Paquita and Henri de Marsac" in the garden of the Tuileries is romantically conceived. "Coralie" (Plate 67), too, is a print that has charm and distinction. One of the most interesting of the lithographs is the "Béatrix et Calyste" (Plate 68). Here the lovers, whose features are faintly visible in the twilight, stroll along the gleaming cliff which shines with its half circle of beach behind them to the left. There is a romantic air about the whole of this plate.

"Chez Camille Maupin" (Plate 70) is one of those scenes

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so dear to Conder. It is an interior showing magnificently dressed women, brilliant lights, and gallant dandies of 1830.

The sixth lithograph of this set, "L'Alcalde dans L'Embarras" (Plate 71), is also a subject after the artist's favourite choice, a fancy-dress ball. It has wit and design; and all interest is concentrated round the discomfiture of the Alcalde and the laughing and jesting crowded dancers.

The "Béatrix et Conti" was designed for the Balzac Set but was rejected; it has very much the same sentiment as the "Béatrix et Calyste," but the time of day is different, namely high noon, and the pair sit by the sea looking at ships and clouds, in converse, interrupted by the importunate sailor. This is a rarer plate, but is inferior to the "Béatrix et Calyste."

Conder drew three other subjects from Balzac which were published separately. They are "La Peau de Chagrin," "Un Prince de la Bohème," and "Lucien et Esther." They are all inferior to the first six published in 1899, and were done some years later when the artist was breaking up in health and his powers were failing.

In what is known as the Carnival Set, but are most likely illustrations to Mürger's *La Vie de Bohème*, there are some characteristic and excellent examples of Conder's invention; for instance, the beautiful attitude of the figure balancing herself against the chair on the plate called "Schaunard's Studio," and the dancing women in "La Mi-Carême," are most expressively drawn. The movement of the dancing couple and the women round the fountain in the plate called "A Spanish Courtyard" are most happily placed, and contrast

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excellently with the dancing figures. "The Sea Wall" in the same series is a complete contrast to this; it is a lovely dream, well drawn and composed, and is beautiful in its sense of repose (Plate 46). Of the "Harlequin s'amuse," there is a coloured version (Plate 47) which shows subtle differences from the pure lithograph, and only three on silk exist coloured by Conder himself.

"The Fantaisie Espagnole" (Plate 93) contains some of the most virile and vigorous of Conder's figure-drawing, and "The Fairy Tale" (Plate 92) has a playful charm and fancy. "The Gossip," showing the ladies on a sofa, with billowy skirts, is fine in unity of design. "The Dressing-Room" is remarkable for the grouping of the figures. Other lithographs, like "The Guitarists," "The Harlequin's Courtship," "The Buddha," lack completeness in composition, and show waning powers. Of the Invitation Cards, the best is most certainly the one to a fancy-dress ball at the artist's house. Its design is charming, and the rich qualities of the blacks are especially noticeable.

Of the four etchings, the two book-plates are the most successful, so far as design is concerned, but etching was a medium that Conder did not use much; he can hardly be claimed as an etcher at all.

Neither can he be considered a great illustrator. The drawings he made for Balzac's *La Fille aux Yeux d'Or* rather fail in that respect. The frontispiece is a good prelude to the book, and has something of the famous novelist's spirit and outlook in life, combined with the artist's fancy, but some of the other plates are weak in design and drawing. The

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meeting of "Paquita and Henri de Marsac" is distinctly inferior to the lithograph of the same subject. One of the best designs is the "Paquita and the Marquise de San-Réal," with its hint of coming tragedy. The original drawings for this book are more interesting for themselves than as illustrations. Nor can the designs made for the *Yellow Book* sustain his reputation as an illustrator, for the "Windermere" (Plate 6) is downright bad; both figures are badly drawn, the clouds and sky are out of tone, and the whole design is muddled. The same remarks apply to "A Masque" (Plate 7), which is equally obscure. "A Fairy Prince" (Plate 8) is happier. It would seem that Conder's fancy was of an independent nature and could not be bound down to illustrate other visions than his own. The illustrations for *Beauty and the Beast* are much superior in their conception and design. In two of these plates—"Beauty in the Garden" and "Beauty at Dinner"—nothing could be more in harmony with the old fairy-tale.

Conder had no particular method of working. He could paint under any conditions, whether they were physically favourable or otherwise. He seldom drew from life, but almost entirely from memory. He observed and drew what he had seen from memory. For instance, he would wander into a room, pick up a bit of china or any object that attracted his attention, place it on a table and draw it, only glancing at it once or twice. In his Australian days, or the first three or four years spent in France, he painted large landscapes on the spot, but not quite literally, and they were generally finished indoors. The scenes, backgrounds, and figures in



"LA MORTE AMOUREUSE"
In the possession of A. B. Clifton, Esq.

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his drawings on silk were all painted in the studio, but not from any model, except that he casually made sketches of friends and used them afterwards.

Those tiny scenes in the medallions of his fans, where a whole world is expressed more completely than in many a large canvas, were painted entirely from his imagination. Although he had the mien of a dreamer, his observation was very acute. His brain seemed to retain for future use whatever he chose to select.

He could, and often did, paint at night by artificial light, when he would produce some of his most beautiful colour pieces. His numerous sketches in chalk and pastel were rarely studies from life, but usually ideas, conceptions, and fancies that came into his mind which he felt compelled to express. He had no method or scheme when he was painting a picture, nor did he ever make studies for it.

He was indifferent about painting materials, and did not favour any particular brushes or colour. But he was most fastidious in the choice of the materials he fancied for his drawings, especially regarding the silk, and was untiring in the search in London or Paris for the silks or ribbons on which he wanted to paint, whether it was a dress or anything else. In one instance, for example, for the sash (Plates 38, 39, and 40) he had various ribbons sent him, and also went from shop to shop himself until he had found one with the particular border he had fancied in his mind would be suitable for the design he had conceived. In this instance it is a border of raised satin-like ribs on each side of the ribbon, and each rib is joined by a scollop. He even went so far as

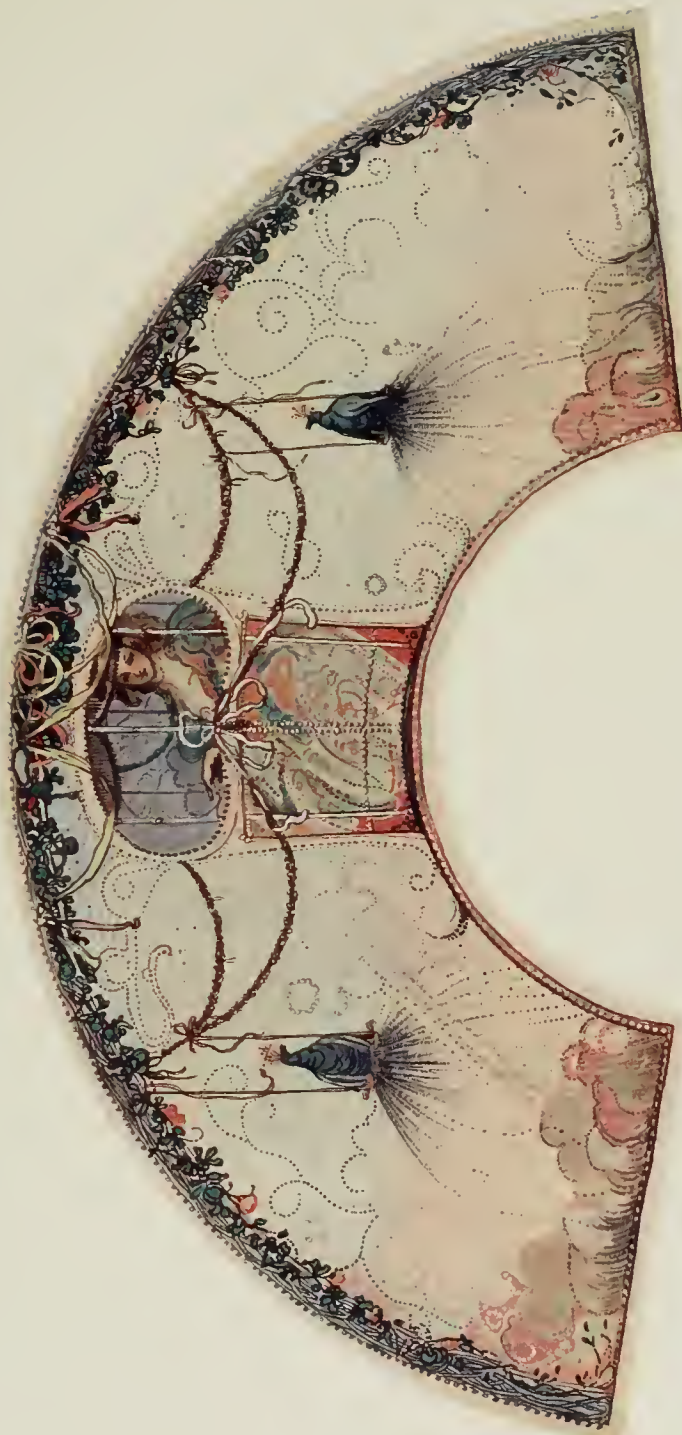
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to sew on the fringe at the end of the sash himself. He also varied the natural tint of the silk he chose according to the subject and scheme of colour he had in his mind. Sometimes it was plain white, sometimes a warm creamy hue. The two lappets belonging to a parure of a dress, though lovely in colour and good in composition, are a sad memento of his failing power owing to ill health.

Conder in appearance was of average height. He was strongly made, inclined to be fair in complexion; his eyes were grey and generally dreamy in expression, of which the photograph in the frontispiece is a good illustration. His manner was quiet as a rule, but he easily got excited in the company of congenial friends, and then, being a good *raconteur*, became the merry centre of a gathering. He was popular with all his friends, especially with those who knew him intimately, and even those who did not know him well were struck with his charm of manner and conversation. Indeed the charm and generosity of his nature is always remembered by his friends. Conder had considerable capacity for business, and his resourceful mind found a way out of all difficulties.

He liked the Bohemian side of society in Paris, and when he lived there mixed frequently in it, a fact that interfered a good deal with his work, and gave him at one time the character of idleness. But however that may be, his output of work, considering the shortness of his life, is remarkably large.

Conder's art will most certainly live in the future for the two great artistic qualities alone which it possesses,



THE PEACOCK FAN
In the possession of Grant Richards, Esq.

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namely, colour and poetry. He was undeniably a colourist of wide range and invention. Here he can challenge the greatest masters, for the colour faculty with him was pre-eminent whether he worked in oil or water-colour, and it is for the most part founded on some out-of-doors effect in nature as he had seen it, whether it was the light and heat of Australian landscape, the fascinating tones of the northern country of France, or the freshness of the southern coast of England. He seemed somehow to capture the essence of a scene and to depict it with the most exquisite and delicate harmonies, interwoven with all the details of his fancies, whether it was a simple landscape or a *bal masque*, or a Bohemian restaurant at Montmartre, or one of those Elysian scenes or *fêtes galantes* he loved to imagine. It has been said by some people that his art owed nothing to his Australian experiences, but this is surely not so, for the five years he spent in that country, from his seventeenth to his twenty-first year, is a very impressionable period in a young man's lifetime, and it is certain that it influenced Conder's colouring. In Melbourne and Sydney he was already much remarked amongst his fellow artists as a rare and original colourist. It was in his Australian days, too, that he first got what was a favourite motive, and one that remained, which he liked to paint all his life—roses and fruit-trees in full bloom. The writer was first privileged to meet Conder in the month of November 1888, in an orchard near Melbourne, where he was engaged in painting apple-trees in full blossom. The result was a picture equal in poetry and charm with the landscape work he did in Europe up to 1897. Conder's art

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has naturally influenced other artists of talent. As a consequence he has had many imitators, but not one of them has possessed anything of his personality or genius. For Conder was neither a pioneer nor a recorder in art, but a painter of faërie, a master of exquisite colour and beautiful design. He possessed unique gifts of imagination and fancy, and must surely take his place as one of the rarest and most original artists of his time.

A CATALOGUE OF THE LITHOGRAPHS
AND ETCHINGS OF

CHARLES CONDER

COMPILED BY

CAMPBELL DODGSON, M.A.

KEEPER OF PRINTS AND DRAWINGS, BRITISH MUSEUM

P R E F A C E

I HAVE attempted this catalogue in the hope of correcting the vague impression, in which I myself shared when I first undertook the task, that Conder's original prints were limited to the Balzac Set, a few other lithographs, and one dry-point, of which only a single proof was believed to exist. I have spared no pains in endeavouring to ascertain precisely what those other lithographs were, and in the course of my investigations the "unique dry-point" has split up into three states of its own, and proved to be but one of several essays, all somewhat amateurish, in this technique.

Conder's first, and best, period as a lithographer is limited to the year 1899, the year of "The Leaning Tree" and the Balzac Set. A few isolated experiments may intervene between that year and 1904, though only one of them, the portrait of Mrs. A. A. Humphrey, is dated, and that not very legibly. The more important Carnival Set belongs to 1904, though the date of its publication falls later. Several lithographs are actually dated 1905, and others resembling them in style have been grouped with these; a few, bearing signs of failing power, may be later still. Thus a chronological order has been attempted, but no guarantee can be given that it is in all respects correct. The invitation-cards are placed in a separate class, at the end. They rank, by their size and destination, as minor works, but are none the less charming examples of Conder's decorative fancy.

I had nearly included among the early lithographs a design called "Lord S. and the 'Canard Sauvage,'" which was presented by Conder to Mr. W. Rothenstein in March 1900, but I bow to the superior technical knowledge of Mr. Rothenstein, who pronounces it to be a drawing in lithographic chalk that has not been printed.¹ Other

¹ In the foreground a woman reclines, looking to the left; she rests her left elbow on pillows. Behind her is a row of five men, the foremost of whom resembles, probably by chance, the late Lord Salisbury. The man next to him gesticulates with his right arm and holds a candle in

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lithographic drawings on transfer paper, one of which has been reported from New York, are, of course, not included in a catalogue of prints. The design, dated 1896, for Mr. Dalhousie Young's cycle of songs, "In a Gondola," is interesting as a forerunner of the lithographs, but has no possible claim to be described among them, being a reproduction of a drawing by the half-tone process.

In the following catalogue the dimensions are generally those of the extreme limits of the work, except where a ruled border-line exists, which is taken as the limit to be measured, though stray lines often cross the border. The actual dimensions of the stone can rarely be perceived, and, as a matter of fact, Conder's early lithographs were never drawn direct on the stone, but were transferred from a drawing on paper.

A complete collection of the lithographs, with the exception of No. 8, is in the British Museum. The Musée des Beaux-Arts at Buda-Pesth possesses a large and representative collection, including "The Leaning Tree," the Balzac and Carnival Sets, and a number of separate subjects.

I am indebted to Mrs. A. Cecil Lawson and Mrs. A. A. Humphrey for much help in the preparation of this catalogue. C. D.

his left hand. To the right, at a lower level, is a man holding a long staff. In the distance, to the left, is a background of vague architecture with a dome and bridge; in the sky are fantastic shapes, including a horse with a human figure crouching on its back. $9\frac{1}{4} \times 11\frac{1}{2}$. Black; the woman's head and some of the figures are retouched with pencil and black chalk.

I. LITHOGRAPHS

1. THE LEANING TREE

A GROUP of four persons: a lady seated, wearing a cloak and large hat; another standing behind her, in a large dark hat, leaning forward; a third figure in mask and turban crouching behind; and a young man in a white satin suit with ruffles at the wrists, who stands on the left and leans forward. Over all a tree, growing from the left, bends across to the right. Signed below on the right, *CONDER*.

10 × 9 $\frac{1}{4}$. Printed in brownish red on Japanese paper. Published by Messrs. Carfax & Co., 1899. There is a single trial proof, in black, heavier in effect, with rather more work on the stone towards the right. This lithograph was first exhibited at the Carfax Gallery in April 1900 under the title, "L'Abbé divague."

THE BALZAC SET (2-7)

Twenty-five copies of this set were issued in 1899 in a portfolio, with the title, "Six Lithographed Drawings from Balzac, by Charles Conder. Published and sold by Carfax & Co., Limited, 17 Ryder Street, St. James's, London, S.W."

The published impressions are printed in a brownish red on stout Japanese paper, and are signed in pencil. A few trial proofs exist in black, light brown, and other shades of red.

2. LA FILLE AUX YEUX D'OR

The scene is the garden of the Tuileries. A young woman, Paquita Valdès, stands towards the left, raising her skirts with both hands, and looking at Henri de Marsac, a tall young man in a silk hat, who stands before her. The duenna peers over her right

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shoulder. Two men and a woman are seen to the right. Signed *CONDER* in right-hand corner. Ruled border-line.

$7\frac{7}{16} \times 7\frac{7}{8}$. There is a trial proof in red, another in grey.

An earlier version of this subject is the second of the six woodcut illustrations by Conder to Ernest Dowson's translation of "La Fille aux Yeux d'or," 1896.

3. CORALIE

A man in a dressing-gown (Lucien de Rubempré?) stands before a fireplace with his back to the spectator, and looking round towards the right, where Coralie sits upon a sofa with a wicker back, in front of a bed. Near the foot of the sofa are the title *CORALIE* and the signature *CONDER*, 1899.

$8\frac{7}{8} \times 11\frac{1}{4}$. There are two trial proofs in different shades of brown (one of which is in the Melbourne National Gallery), and one in red. Mademoiselle Coralie, actress, figures in "Un Début dans la Vie," "Illusions Perdues," and "La Rabouilleuse."

4. BÉATRIX ET CALYSTE

Béatrix, Marquise de Rochefide, and her lover, Calyste du Guénic, are seen side by side in a landscape where, to the left, the waves are breaking at the foot of white cliffs. Signed at the bottom on the left, *CONDER*, 99. Ruled border-line.

$6\frac{1}{2} \times 12\frac{1}{4}$. An illustration to "Béatrix." There are two trial proofs in reddish brown, and one in black.

5. ESTHER (No. 1)

Esther lies, half undressed, on a bed, beyond which a young man is seen, holding his tall hat in his hand. Near the foot of the bed stand two women. Clothes are strewn about in disorder on the near side of the bed. Beside a pair of slippers is the title *Esther*; the signature, *CONDER*, 99, is more to the left. Ruled border-line.

$9\frac{1}{2} \times 12\frac{5}{16}$. There is a trial proof in black.

LITHOGRAPHS

6. CHEZ CAMILLE MAUPIN

A young man sits writing at a table lit by a single candle, on the other side of which a lady stands. In the foreground, on the right, two couples are standing. Other figures are indistinctly seen in the background, where a glimpse of a brilliantly-lighted room is seen through an arched door. The title, signature, and date are beneath the table on the left. Ruled border-line at top and left side only.

$8\frac{1}{2} \times 11\frac{1}{4}$. A trial proof in very pale brown is in the Melbourne National Gallery; there also exists two in different shades of brown, and one in black.

"Camille Maupin" is the pseudonym of the authoress, Félicité des Touches, who figures in "Béatrix," "Illusions Perdues," &c.

7. L'ALCADE DANS L'EMBARRAS

A stout man in a cocked hat is dancing with a girl, while clown and pantaloon caper behind them. A woman sits on a bench to the left and watches them. No title. The signature and date, *Conder*, 99, are in the lower corner on the right.

$8\frac{1}{2} \times 10\frac{3}{4}$. There is a trial proof printed in black.

"L'Alcade dans l'Embarras" is the title of a play in which Coralie has a great success at the Panorama Dramatique ("Illusions Perdues"), Part ii.

8. BÉATRIX ET CONTI

A gentleman and lady in the costume of 1830, the lady having a large veil attached to her hat, are seated by the sea, looking to the left. A sailing-ship is seen in the distance with clouds passing over it. Behind the seated pair stands a sailor, raising his left hand; the tackle of a sailor's boat is seen behind him. In the left lower corner is the title *Béatrix et Conti*; on the opposite side are the signature and date, *CONDER*, 99.

$8\frac{1}{4} \times 10\frac{1}{2}$. Very rare; designed for the Balzac Set but rejected. Mr. W. Rothenstein has a proof in black.

The subject is an illustration to "Béatrix."

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THREE SUBJECTS FROM BALZAC (9-11)

Not published as a series. Probably some years later than the set of 1899

9. LA PEAU DE CHAGRIN

A young man stands on the left, holding a sheet of paper in his left hand. Two women in white dresses sit listening to him, and another man sits in a chair to the right. The title *Le (sic) Peau de Chagrin* appears near the right lower corner, and the signature *CONDER* on the left.

$9\frac{1}{2} \times 11\frac{5}{8}$. Border-line. The stone was larger, and the work exceeds these limits in some places. Printed in sanguine; exhibited at the Society of Twelve in 1905.

10. UN PRINCE DE LA BOHÈME

A young man (La Palférine?) stands on the right, hat in hand, talking to a lady who lays her left hand on his shoulder. Two men walk towards the left. In the background is an open-air bookstall. The title is in the right lower corner, the signature *CONDER* in the left.

$8\frac{5}{8} \times 11\frac{1}{2}$. Printed in sanguine.

11. LUCIEN ET ESTHER

Lucien turns his back to a dressing-table lit by three candles, and makes a gesture with his right hand as if to hasten the departure of Esther, who stands before him, in evening dress, while her cloak lies upon a chair to the right. Behind the two are seen the curtains of an alcove. Three men and a woman are seen at some distance through the open door. Signed *CONDER* in the left lower corner; the title, *Lucien et Esther*, is towards the right.

$8 \times 11\frac{5}{8}$.

TWO STATES

1. There is a rough, irregular edge at the top, and the height, measured through the *C* of the signature, is $8\frac{7}{16}$ ins.

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This state is printed in a brownish colour on pale buff paper, and the impressions are not signed in pencil. There is also a trial proof (B.M.) in a redder colour, not sanguine, on Japan paper, touched by Conder in sanguine in many places where the drawing, when transferred to the stone, had failed to print. Lucien's cloak, for instance, is fully shaded; there is much more detail and an indication of pattern on Esther's dress. The rough edge at the top is now seen to be the fringe of a valance at the top of the curtains, extending a little beyond the bedpost. In the left lower corner Conder has added in sanguine, *C. C. retouched*, and before the title the words *Les Adieux de*. Hence the lithograph has been exhibited under the title "Les Adieux de Lucien et [d'] Esther."

II. The rough edge has been effaced, and the height is 8 ins.

The impressions of this state are printed in sanguine and signed in pencil.

12. PORTRAIT OF MRS. A. A. HUMPHREY

Bust in profile to left, with dark hair, the eye nearly closed. Signed *C. Conder*, 1901 (the last figure indistinct).

$7\frac{7}{8} \times 7$. Drawn in 1901, transferred to stone and printed by Goulding. Twenty-five impressions were taken, in brown, black, and sanguine (information from Mrs. A. A. Humphrey).

13. CUPID'S HOUR

A pair of lovers recline in an alcove. The nearer of the two turns her head away from her companion, who toys with a cluster of fruit that hangs over the head of the couch. A dove flies towards the fruit, and a Cupid flutters near the distraught lover, covering his face with his hands. Another Cupid is seen in a dazzling ray of light, which passes into the room through the window beyond the alcove. A woman crouches in shadow near the end of the couch, resting her arm on a chest carved with a lyre and heart. Near these emblems is the signature *Conder*.

$9 \times 12\frac{1}{8}$. Printed in sanguine.

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THE CARNIVAL SET (14-21)

This set, drawn in 1904, was published in 1906 by Messrs. Ernest Brown & Phillips without a printed wrapper, title, or list of subjects. There is, consequently, some uncertainty about the names by which the artist meant them to be known (see note on No. 15). Fifty copies were issued, all printed in red, and signed and numbered in pencil.

Six of the set, omitting Nos. 16 and 21, were shown at the first exhibition of the Society of Twelve in 1904.

There is no coherent motive running through the whole set, and the general title, which is of recent invention, is not applicable to all the subjects. The first two, certainly, and perhaps the preludes to a harlequinade reckoned as the third and fourth, are illustrations to Henri Mürger's "La Vie de Bohème." In the fifth the scene changes to Spain, and in the sixth to a fantastic Orient, which has cast its spell on the seventh also; in the eighth we are introduced to an equally unreal Arcady of 1830.

14. SCHAUNARD'S STUDIO

Schaunard, the painter, sits at his easel, smoking a pipe, with the model on his left. His studio has been invaded, this sunny morning, by five young ladies, who pry about the room or sit near the wide window, where a large picture stands in its frame. To the left is the title *SHAUNARD—LA VIE DE BOHÈME*; to the right the signature *CONDER*.

$8\frac{3}{4} \times 11\frac{1}{16}$.

15. LA MI-CARÊME

A room in a restaurant, on the windows of which are advertisements, while a placard announcing a "Bal Masqué" is seen on the left. Two young men, one of whom brandishes a champagne bottle, sit at a table watching two girls who dance together on the left. Another girl, on the right, leans back and looks at them, while she rests her hands on the shoulders of a man in fancy dress of the Louis XIV period. Two girls in carnival attire are indistinctly seen on the far

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right, where the signature *CONDER* is placed in the lower corner. The title *LA MI-CARÊME* is in the corresponding position on the left.

$8\frac{3}{4} \times 12\frac{1}{8}$. This subject was shown at the first exhibition of the Society of Twelve, 1904, and is reproduced in the catalogue. Among the titles there enumerated the only one that seems possible is "L'Arrivée de Musette," for "L'Entrée en Scène," the only other that could be considered, must rather belong to No. 17. In view of this ambiguity it seems best to adhere to the title on the lithograph itself.

16. THE GREEN-ROOM

A girl in profile to the left, in tights, wearing a hat, reclines on a couch, at the head of which stands a Pierrot dressed in white. She is listening to a girl in a check dress and large hat, who sits at the foot of the couch. Further back another girl is tidying her hair, mirror in hand, and a third stands beyond her, talking to Harlequin. Signed, on the right, *CONDER*.

$8\frac{3}{4} \times 11\frac{7}{8}$.

17. L'ENTRÉE EN SCÈNE

Columbine, about to pass through a door to the left, is supported by a Pantaloon in a sugar-loaf hat, and a masked woman in a turban. Behind this group is a pair of figures indistinctly characterised, and on the right stands Harlequin with a girl at his back on tiptoe, lifting her hand to the crown of his head. Signed, on the left, *CONDER*.

$8\frac{5}{8} \times 12\frac{1}{8}$.

18. A SPANISH COURTYARD

Three women are grouped about a circular fountain on the left, watching a couple whirling in a rapid dance. A poodle sits at the feet of the foremost spectator. A man and woman standing, a man on horseback, and a man in a wide-brimmed hat are seen in the background to the right under a wide archway. Signed, on the left, *CONDER*.

$8\frac{1}{2} \times 11\frac{7}{8}$.

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19. A DREAM OF ARABY

A Sultana, lightly draped, lies in the open air on a low couch under trees, her head overhung by a rose-bush. A bird alights on her left hand as she raises it; its fellow hovers in the air. A maid in an Oriental head-dress watches her mistress from the foot of the couch. A barque floats on the calm sea, and a white palace rises in the distance. Signed, on the right, *CONDER*.

$8\frac{3}{4} \times 12$.

20. THE SEA-WALL

Nine women, lightly robed, stand or lounge on the terraces of what seems an Eastern palace, though a seagull wings its way across white cliffs which rise beyond the wall with the inconsistency of dreamland. But perhaps the swarthy Turk and the Sultana, or Persian beauty, who enter with stately pace from the left, are but Parisians in travesty and the sun-bath a seaside interlude in the pleasures of "La Vie de Bohème." Signed, on the right, *CONDER*.

$8\frac{1}{2} \times 12$.

21. A PASTORAL FANTASY

A lady in 1830 costume bends forward as she accepts a flower from the hand of a man in dark clothes on the right. On the left is a woman standing in the shade of trees, and in the background are a seated girl and a man with a shepherd's crook, standing near her, who watches the principal figures from a distance. In the sky are clouds and a flight of birds. Not signed.

$8\frac{5}{8} \times 12$. This lithograph differs in technique from the rest of the set, being drawn with the brush; the dark parts give the effect of broad uniform washes.

22. PSYCHE

A woman stands near the sea, bending forward, and resting her hand on a low table before her. Another woman stands behind her,

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and a third is indistinctly seen beyond the end of the table. The scene is framed by vine-hung pillars at either end. Signed *CONDER*.

$6\frac{1}{8} \times 7\frac{7}{8}$. Drawn with the brush. Printed in black, greenish brown, and sanguine. Probably near in date to No. 21. Never exhibited.

23. HARLEQUIN S'AMUSE

Five figures, to the left a Pierrot, and in the centre Harlequin, are seen upon the stage with their backs turned to footlights and audience. Oval, in a border of ribbons and roses. Signed, on the right, *CONDER*, 1905.

$10 \times 12\frac{7}{8}$. There are impressions on paper in sanguine, and in black; also impressions on silk, three being coloured by hand, besides one printed in purple on white silk.

24. FANTAISIE ESPAGNOLE

A young man on the left, wearing a black cap, short cloak, and knee-breeches, grasps with his right hand the shawl of a girl who dances and looks round to her left. A woman in a crinoline stands behind them, using a fan. Towards the right are two other women, one of whom looks straight to the front. In the background a view of sea and hills is seen through a wide arch festooned with vines. Signed, on the left, in reverse, *CONDER*, 1905.

$11\frac{1}{4} \times 17\frac{1}{2}$. Drawn on the stone. There are impressions in red and black, and at least four on white silk, one of which, printed in pale brown, was presented by Mrs. A. Cecil Lawson to the British Museum; others are in purple and black.

25. THE MAYPOLE

Four women, two of them undraped, are seen in the foreground. At some distance behind them a maypole is being erected by a number of men, and in the distance a town is seen. Signed in the right lower corner, *CONDER*, 1905 (in reverse).

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$11\frac{5}{16} \times 15\frac{3}{16}$. Drawn on the stone. Exhibited at the Society of Twelve, 1905, as "The Spirit of May." Printed in sanguine, and in black.

26. GOSSIP

Two young ladies, in voluminous white dresses, sit and chat after a ball or opera. In the background is a piece of tapestry with a Cupid and a term of Pan. Not signed.

$10\frac{1}{2} \times 14\frac{5}{16}$. There are impressions on paper in both black and red, some of which have been printed since the artist's death. Mrs. Eugenie Joachim-Gibson has one printed in purple on white silk; there are others on silk in red, black, and purple. The lithograph was shown under this title at the second exhibition of the Society of Twelve in 1905. At the Leicester Galleries, 1913, the title was changed to "Conversation."

27. THE FAIRY TALE

A group of six women in a room, through the window of which a row of houses is visible. To the right of the window are a clock, a book-case, and an arm-chair. A tall girl in the foreground, wearing a hat, sits on the floor with her feet upon a cushion, reading from a picture-book a tale to which the others listen. In the left lower corner is the title *The Fairy Tale*, and on the right, *CONDER*, 1905.

$11 \times 2\frac{5}{16}$. There are impressions on paper in red, and in black; also on silk in red, black, and purple.

28. THE DRESSING-ROOM

Seven girls dressing for a ball, or ballet, who fall into groups of two, three, and two. The one whose toilet is least advanced stands on the right, raising both hands to her head-dress. At her feet is the signature, *CONDER*.

$10\frac{5}{8} \times 14\frac{1}{8}$. Printed in black and in sanguine.

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29. LA GUITARISTE

A garden terrace, on which a lady plays the guitar, sitting on a stone bench, with an attendant swain behind her. Pierrot approaches her from the left, and Harlequin clutches at his coat to restrain him. In the foreground, and on the right, are three women. Signed, on the left, *C. CONDER*.

$8\frac{3}{8} \times 16\frac{3}{8}$. Printed in black and in sanguine.

30. ESTHER (No. 2)

A tall woman in a white dress stands with a maid behind her, towards the right. On the left are two seated women, one of whom fondles a dog; at her feet is a stool. The title *ESTHER* is in the right lower corner, the signature *C. CONDER* in the left. Ruled border-line.

15×10 . Printed in black and in sanguine. Exhibited at the Society of Twelve, 1906.

31. HARLEQUIN'S COURTSHIP

Harlequin and his beloved sit on a couch to the left. Pierrot reaches out his hand from behind a pillar, and touches Harlequin's hat. A lady watches them from her chair, placed near a pair of columns. On the right is an open view towards a town by the sea. Signed in the left lower corner, *C. CONDER*. Ruled border-line.

$9\frac{5}{16} \times 15\frac{11}{16}$. Printed in black and in sanguine.

32. THE BUDDHA

Five women in a room in which the most conspicuous object is a kind of altar bearing an image of an Eastern goddess. One of them walks across the room to take a wreath of flowers proffered by one of a pair who are seated on the left. Another pair of women, standing and seated, balance the first pair on the other side. Unsigned.

12×18 . Drawn on stone. Printed in black and in sanguine.

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33. THE SALUTE

The Church of S. Maria della Salute and the white wall of the Dogana are seen on the further side of the Grand Canal. Near the foreground are three gondolas, and in front on the left a flight of steps in shadow, where a figure, crouching beneath a twisted pillar, watches a pair of dancers, near whom a woman leans back, holding a fan. Not signed.

$10 \times 13\frac{1}{8}$. Drawn on lithographic paper. Not printed until the winter of 1912-13. The earliest proofs were in black; a more successful *tirage* in red was produced by Way in January 1913.

INVITATION-CARDS (34-37)

34. INVITATION-CARD TO AN EXHIBITION AT 15 RUE ROYALE, PARIS, 2-24 DECEMBER 1901

Two ladies, half-length, one of whom holds a rose in her hand, while the other rests her left hand on the handle of a stick. On the wall behind are indications of a small oval painting, and two framed fans. Signed, on the left, *CONDER*. At the top is the address: 15 Rue Royale. The invitation below, printed by J. Minot, Paris, is not in Conder's autograph.

$5\frac{3}{4} \times 5\frac{5}{8}$. The whole is printed in pale greyish green and in pale brown; the size of the card is $8\frac{1}{4} \times 6$ ins. There are also proofs before letters. This design was reproduced, printed in pink, on the invitation-card to the exhibition held at the Leicester Galleries in 1913.

35. INVITATION-CARD FOR MR. AND MRS. EDMUND DAVIS

A gentleman on the right, in a white pierrot's dress, holds in his right hand the strings which regulate the antics of a crowd of puppets on the floor. The lady standing near him has just taken off her mask; a harlequin stands behind them, at whose feet is the signature

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CONDER. There is an ornamental border to the design, and a white space to the left contains the lithographed inscription: "Mr. and Mrs. Edmund Davis request the pleasure of Company to dinner on Saturday, December 10th, 1904, at 8 o'clock. *Disguise imperative.* 13 Lansdowne Road, W."

$6\frac{3}{8} \times 9\frac{1}{8}$. The invitation is printed in black.

36. INVITATION-CARD TO A FANCY-DRESS PARTY AT THE ARTIST'S HOUSE

A decorative design framing a group of ladies and gentlemen in fancy dress. At the top is the address: "91 Cheyne Walk, S.W.," and in a space below: "Mr. and Mrs. Charles Conder request the pleasure of Company to a Fancy-Dress Party on Saturday, February 18th [1905], at 9 o'clock. R.S.V.P. *Disguise imperative.*" The signature *Conder* is in the left lower corner.

$6\frac{1}{16} \times 9\frac{5}{8}$. Printed in black.

37. INVITATION-CARD TO AN EXHIBITION AT THE LEICESTER GALLERIES, 1905

A girl stands on the left, aided by a Cupid in raising a curtain. Another figure is indistinctly seen behind her. A palette and a landscape sketch fill the space beneath a lithographed inscription which conveys an invitation from Messrs. Ernest Brown & Phillips to the private view of an exhibition of pictures by Charles Conder, on Thursday, December 7th, 1905. Signed, on the left, *C. C.*

$4\frac{7}{8} \times 6\frac{1}{16}$.

II. ETCHINGS

38. PORTRAIT OF MRS. CONDER

Full length, in three-quarter face to right, wearing a hat and sitting in an arm-chair. Her left hand rests lightly on the curved handle of a stick, to which a loop of ribbon is attached. Near her right foot are the initials, *C. C.*

$7\frac{7}{8} \times 5\frac{7}{8}$. Dry-point. Nine impressions known to the writer.

THREE STATES

I. Unfinished and light in effect ; the chair and lower part of dress only slightly suggested. No indication of the feet ; no signature. Towards the left of the plate, beneath the back of the chair, and at right angles to the main subject, is a sketch in outline of a nude female figure, without hands or feet. Two impressions (British Museum and Mrs. A. A. Humphrey). In the British Museum impression the line which defines the nose has failed to print, and the outline of the further cheek appears to be part of the nose.

II. A locket is lightly sketched in beneath the collar. Two impressions (British Museum and Mr. W. H. Jessop) more effectively printed than the first state, with some tone. One of these was exhibited at the Society of Twelve in 1906.

III. As described ; very much more work on all parts of the plate. The sketch of a nude figure has disappeared beneath an indistinct cushion (?) beside the chair.

Of this state, there are three strongly-marked varieties of printing.

(a) The plate wiped clean, so that the whole design is equally visible. One impression, strong in burr (British Museum).

(b) Much tone on the plate, especially towards the left ; the work

ETCHINGS

to the right, with signature, still distinctly visible; the face and neck wiped clean. Two impressions (Buda-Pesth and another).

(c) Much deeper tone on the lower part of the plate, under which the signature, feet, and lower part of dress are completely hidden. The lady appears to be standing rather than sitting. Two impressions (British Museum and another).

39. THE CLOAK

A lady standing, scantily draped, holding a basket. A maid behind her, to the left, is raising with both hands a large cloak, in the act of putting it over her mistress's shoulders.

$5\frac{7}{8} \times 4$. The plate was found in 1912, and four impressions of it were taken. It is very vague and loose in drawing.

40. BOOK-PLATE OF MRS. CONDER

A lady seated on a couch raising her left foot in the act of putting on, or drawing off, a stocking. The subject is enclosed in an oval, on the outer line of which is some ornament composed of ribbons. Not signed.

$3\frac{1}{2} \times 2\frac{3}{8}$. Rare, the plate having been lost; an impression belongs to Mrs. A. Cecil Lawson.

41. BOOK-PLATE OF JERRARD GRANT ALLEN

A young man in eighteenth-century costume, seated on a pedestal facing to the right, holds in his hand a sheet of music. The figure is placed within an architectural frame. Within the frame, to the left, is the signature *C. CONDER*. Above the subject are engraved—not by the artist—the words *Self Development is Greater than Self Sacrifice*, and beneath it the owner's name.

Subject, $2\frac{3}{4} \times 2\frac{1}{8}$; plate, $3\frac{3}{4} \times 2\frac{11}{16}$.

LIST OF CHARLES CONDER'S WORKS

THE following list of Conder's pictures is as complete as it is at present possible to give, as they are somewhat scattered.

Examples of his art exist in Australia, for the main part in Victoria and New South Wales, where he lived from 1885 to 1890, and where he first seriously took up art; in France, where he studied and painted from 1890 to 1895; in England, where he spent the rest of his life. Some of his important works are in America, and there exist also examples of his art in Germany and Austria.

"Mirage"		<i>Water-colour</i>	Painted 1888.
"A Taste for Literature"		<i>Oil</i>	" "
<i>In the possession of Mrs. Ernest Keep, Melbourne.</i>			
"That Fatal Colour"		<i>Oil</i>	Painted 1888.
"After the Play"		"	The 9x5 Exhibition of
"Collins Street, 11 A.M."		"	Impressions: Melbourne,
"Harmony in Old Rose"		"	1889.
"Arcadia"		"	" "
"Sketch Portrait"		"	" "
"The Melbourne Twilight"		"	" "
"The Sunday-School Teacher"		"	" "
"All in a Garden Fair"		"	" "
"Impressionist's Camp"		"	" "
"Dolce far Niente"		"	" "
"The Sun and I"		"	" "
"A Page from Herrick"		"	" "
"Dusk"		"	" "
"A Sydney Holiday"		"	" "
"Prince's Bridge"		"	" "
"All on a Summer's Day"		"	" "

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"Riddell's Creek"	<i>Oil</i>	. The 9 x 5 Exhibition of
"Waiting"	"	. Impressions: Melbourne,
"Sketch Portrait"	"	. 1889.
"In Spring"	"	. " "
"Afternoon Tea"	"	. " "
"Queen's Wharf"	"	. " "
"How we Lost poor Flossie"	"	. " "
"The Guitar"	"	. " "
"Fruit Market"	"	. " "
"Elsternwick Road"	"	. " "
"The Fur Cloak"	"	. " "
"Dear Lady Disdain"	"	. " "
"A Dream of Handel's Largo"	"	. " "
"Old Time is still a'Flying"	"	. " "
"The Happy Days of Wooing"	"	. " "
"Late Afternoon"	"	. " "
"Herrick's Blossoms"	"	. " "
"The Three Cows"	"	. " "
"Collins Street at 5 P.M."	"	. " "
"Centennial Chair at Sorrento"	"	. " "
"Burning Off"	"	. " "
"Sandridge Pier"	"	. " "
"Going Home"	"	. " "
"Five o'clock Train"	"	. " "
"The Children's Hour"	"	. " "
"Sunset and Moonrise"	"	. " "
"The Day is Done"	"	. " "
"Harry St. Maur, Esq."	"	. " "
"Myosotis"	"	. " "
"An Impressionist"	"	. " "
"The Hot Wind"	"	. Exhibited at Victorian Art-
"Boys Bathing"	"	. ists' Society. Painted 1890
"The Beach at Littlehampton"	"	. Painted 1890.
"The Plum Tree"	"	. " 1891.
"Cliffs at Yport"	"	. " "
"Mustapha, Algiers"	"	. " "
"Twilight in a Garden, Algiers"	"	. " "
"Almond Trees in Flower"	"	. " 1892.
"Les Roses"	"	. Exhibited at Salon (Société
		Nationale), 1892.

LIST OF WORKS

"La Perle"	<i>Oil</i>	Exhibited at Salon (Société
"Les Champs d'or"	"	Nationale), 1892.
"July, Vetheuil"	"	Exhibited at Salon (Société
"Soir d'été"	"	Nationale), 1893.
"Juin, Chantemesle"	"	" "
"May Day"	"	" "
"Castle on Rock"	<i>Water-colour</i>	Exhibited at Salon (Société
"Marine Mer, Grise et nuages"	<i>on oil.</i>	Nationale), 1894.
"Marine Mer, bleue et falaise"	"	" "
"Marine Mer, verte et ombre"	"	" "
"Paysage, avec personnages"	"	" "
"Paysage"	"	" "
"Paysage, Une moisson"	"	" "
"Marine"	<i>Oil</i>	New English Art Club,
"Landscape"	"	November 1894.
"The Green Apple"	"	Painted at Vetheuil, 1894.
"L'Estacade"	"	Painted at Dieppe, 1895.
"The Palmist"	<i>Water-colour</i>	New English Art Club,
"Le Premier Bal"	"	April-May 1895.
"L'Oiseau Bleu"	"	New English Art Club,
		Nov. and Dec. 1895.
"Almond Blossoms"	<i>Oil</i>	New English Art Club,
"A Summer Afternoon"	"	Nov. and Dec. 1896.
"The Peacock Fan"	<i>Water-colour</i>	New English Art Club,
		Nov. and Dec. 1897.
"In the Forest"	<i>Oil</i>	" "
"Under the Vine"	<i>Water-colour</i>	" "
"Blossom"	<i>Oil</i>	International Society of
"Landscape"	"	Sculptors, Painters and
"Design for a Fan"	<i>Water-colour</i>	Gravers, First Exhibi-
		tion, May 1898.
"A Prospect"	"	New English Art Club,
"Golfers"	<i>Oil</i>	April 1898.
"Fan"	<i>Water-colour</i>	New English Art Club,
		Nov. and Dec. 1898.
"Souvenir Sentimental"	"	Salon (Société Nationale),
"Soir d'été"	"	1898.
"Fantaisie Byzantine"	"	" "
"Éventail Bleu"	"	" "
"Éventail Biege"	"	" "

CHARLES CONDER

"1826"	.	.	.	.	.	<i>Water-colour</i>	Salon (Société Nationale),		
							1898.		
"The Bathers"	.	.	.	.	.	"	New English Art Club,		
							Nov. 1899.		
"The Romantic Excursion" (fan)	.					"	Painted	1899.	
"The Spangled Fan"	.	.	.	.	.	"	.	"	
"The Automobile Fan"	.	.	.	.	.	"	Painted	1901.	
"Les Indolents" (fan)	.	.	.	.	.	"	.	"	
"1827" (silk panel)	.	.	.	.	.	"	Exhibition of Conder's		
"La mye de roi"	.	.	.	.	.	"	Work at the Carfax Gal-		
"The Wooing of the Fair Fasti-							lery, Ryder Street, May		
dious" (fan)	.	.	.	.	.	"	1899.		
"The Silver Spring" (fan)	.	.	.	.	.	"	.	"	"
"The Bathers"	.	.	.	.	.	<i>Oil</i>	.	"	"
"L'entrée en scene" (fan)	.	.	.	.	.	<i>Water-colour</i>	.	"	"
"Promenade au Crépuscule" (fan)	.	.	.	.	.	"	.	"	"
"Pierrot" (fan)	.	.	.	.	.	"	.	"	"
"Berthe le repentre" (fan)	.	.	.	.	.	"	.	"	"
"La fortune est toujours femelle" (fan)	.	.	.	.	.	"	.	"	"
"Mélancolie" (fan)	.	.	.	.	.	"	.	"	"
"Fair Ameret has gone astray"	.	.	.	.	.	"	.	"	"
"La Fille aux Yeux d'or" (fan)	.	.	.	.	.	"	.	"	"
"Awake, awake break through your									
veils of lawn" (fan)	.	.	.	.	.	"	.	"	"
"The Scotch Lake"	.	.	.	.	.	<i>Oil</i>	.	"	"
"A Decorated Piano"	.	.	.	.	.	"	.	"	"
"Beaux enfans vous perdez la plus"						<i>Water-colour</i>	.	"	"
"Belle rose de vos chapeau" (fan)	.	.	.	.	.	"	.	"	"
"C'est Tercis et c'est Amente" (fan)	.	.	.	.	.	"	.	"	"
"A curtain"	.	.	.	.	.	"	.	"	"
"Shepherd the old towns fall, this is									
the end" (fan)	.	.	.	.	.	"	.	"	"
"Elvira talked longly with her									
friend" (fan)	.	.	.	.	.	"	.	"	"
"Love Mounted" (fan)	.	.	.	.	.	"	.	"	"
"The Avenue"	.	.	.	.	.	<i>Oil</i>	.	"	"
"Le retour de Pierrot" (screen,									
signed Conder Blunt)	.	.	.	.	.	<i>Water-colour</i>	.	"	"
"A chair decorated" (signed Conder									
Blunt)	.	.	.	.	.	"	.	"	"

LIST OF WORKS

"Donna Sabine"	<i>Sanguine</i>	Drawings and Paintings
"The Windmill" (fan)	"	at Carfax Galleries, April
"In the Garden of Fortunio"	"	1900.
"The Shadow"	<i>Water-colour</i>	" "
"Morning in the Park"	<i>Oil</i>	" "
"L'Anglais" (fan)	<i>Water-colour</i>	" "
"Beaux enfans, vous perdez la plus Belle rose de vos chapeau"	"	" "
"The Willow Tree"	<i>Oil</i>	" "
"Chez Paquita"	<i>Drawing</i>	" "
"The Meeting"	"	" "
"La Morte Amoureux"	<i>Water-colour</i>	" "
"The Pearl"	"	" "
"Venus, Juno, and Minerva"	"	" "
"Beauty and the Beast"	"	" "
"The Amber Fan"	"	" "
"L'Abbé divague"	<i>Lithograph</i>	" "
"La Fille aux Yeux d'or"	"	" "
"Chez Camille Maupin"	"	" "
"Esther"	"	" "
"Beatrice and Calyste"	"	" "
"Coralie"	"	" "
"L'Alcade dans l'embarras"	"	" "
"Providence and a Guitar" (fan)	<i>Water-colour</i>	" "
"Venus and Adonis"	<i>Drawing</i>	" "
"De Marsay and Paquita"	<i>Water-colour</i>	" "
"A Title Page"	<i>Drawing</i>	" "
"The Satin Gown" (fan)	<i>Water-colour</i>	" "
"The Prince discovers Himself"	<i>Drawing</i>	" "
"Rosamund's Pond"	<i>Water-colour</i>	" "
"A Title Page"	<i>Drawing</i>	" "
"Chinoiserie" (fan).	<i>Water-colour</i>	" "
"The Handkerchief"	<i>Sanguine</i>	" "
"Moonlight at Vetheuil"	<i>Oil</i>	" "

PICTURES AND WATER-COLOURS

1. "In Scotland" *Oil* . Catalogue of Exhibition
2. "Souvenir of Rejane" *Water-colour* held in 1901 at M.
3. "Plaza des Toros d'autrefois" *Oil* . Moret's, 15 Rue Royale.

CHARLES CONDER

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|----|------------------------------------|---------------------|-------------------------|
| 4. | "Pepita" | <i>Water-colour</i> | Catalogue of Exhibition |
| 5. | "La jetée" | <i>Oil</i> | held in 1901 at M. |
| 6. | "La Plage à Swanage" | " | Moret's, 15 Rue Royale. |
| 7. | "Landscape at Pourville" | " | " " |
| 8. | "Les Belles Écouteuses" | <i>Water-colour</i> | " " |

Les donneurs de serenades et les belles écouteuses
 Exchangeant des propos, fades sons des rumeurs brumeuses.
 —VERLAINE.

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|-----|---|---------------------|-----|
| 9. | "Des Roses" (study) | <i>Oil</i> | " " |
| 10. | "Sur la plage" | " | " " |
| 11. | "Le Réveil" | <i>Water-colour</i> | " " |
| 12. | "Le Passe-port" | " | " " |
| 13. | "Le Gué" | " | " " |
| 14. | "La Cascade" | <i>Oil</i> | " " |
| 15. | "Fête champêtre" (panneau
decoratif) | " | " " |
| 16. | "La diseuse de bonne aventure" | <i>Water-colour</i> | " " |
| 17. | "Rêverie" | " | " " |

FANS

- | | | | |
|-----|--|---------------------|-----|
| 18. | "Fête de nuit" | <i>Water-colour</i> | " " |
| 19. | "Fête galante" | " | " " |
| 20. | "Les Causeuses" | " | " " |
| 21. | "Soir d'été" | " | " " |
| 22. | "L'Automobile" | " | " " |
| 23. | "Sous les saules" | " | " " |
| 24. | "La Femme en rouge" | " | " " |
| 25. | "Le Temple d'amour" | " | " " |
| 26. | "Dans la Galerie" | " | " " |
| 27. | "La Toilette" | " | " " |
| 28. | "Au temps des chevaliers" | " | " " |
| 29. | "L'Empire" | " | " " |
| 30. | "L'Anglais" | " | " " |
| 31. | "Les Medaillons" | " | " " |
| 32. | "Distractions Champêtres" | " | " " |
| 33. | "Les Roses" | " | " " |
| 34. | "Romanticisme" | " | " " |
| 35. | "Crépuscule" (painting in wax) | " | " " |
| 36. | "Les Chaises à porteur" (mounted
fan) | " | " " |

LIST OF WORKS

"The Oyster Beds"	. . .	<i>Oil</i>	. New English Art Club,
"Marine with Figures"	. . .	"	. Nov. and Dec. 1901.
"Bathers"	. . .	"	. " "
"La Plage—Morning"	. . .	"	. " "
"The Dancer"	. . .	<i>Water-colour</i>	. Exhibition at the Dutch
"Fête Antique"	. . .	"	. Gallery (Van Wissel-
"River Scene on the Ept"	. . .	<i>Oil</i>	. ings), Nov. and Dec.
"Étretat" (fan)	. . .	<i>Water-colour</i>	. 1903.
"The Dante Fan"	. . .	"	. " "
"Les Flâneurs"	. . .	"	. " "
"A Screen" (Fifine)	. . .	"	. " "
"The Wreath Fan"	. . .	"	. " "
"The Check Fan"	. . .	"	. " "
"Crépuscule Tendre" (fan)	. . .	"	. " "
"The Promenade"	. . .	"	. " "
"The Corridor Fan"	. . .	"	. " "
"The Gondolier"	. . .	<i>Oil</i>	. " "
"Le Héraut"	. . .	"	. " "
"Blossoms"	. . .	"	. " "
"Spring" (fan)	. . .	<i>Water-colour</i>	. " "
"Crépuscule"	. . .	"	. " "
"Sur la Plage"	. . .	<i>Oil</i>	. " "
"Le Jardin ferme"	. . .	<i>Water-colour</i>	. " "
"Lake Scene at Ghiffa"	. . .	<i>Oil</i>	. " "
"La Toilette"	. . .	<i>Water-colour</i>	. " "
"Sous la Colonne"	. . .	"	. " "
"L'Esplanade"	. . .	"	. " "
"Ambleteuse, Marine"	. . .	<i>Oil</i>	. " "
"Les Dryades"	. . .	<i>Water-colour</i>	. " "
"L'Île Abandonnée"	. . .	"	. " "
"Cassandra"	. . .	"	. " "
"Au bord de la Mer"	. . .	"	. " "
"In the Land of Dreams"	. . .	"	. " "
"Venise la Rouge"	. . .	"	. " "
"Magnolias"	. . .	"	. " "
"Portrait of Mrs. Bedford"	. . .	<i>Oil</i>	. " "
"1839" (panel)	. . .	<i>Water-colour</i>	. " "
"Swanage"	. . .	<i>Oil</i>	. " "
"The Lake Garden"	. . .	<i>Water-colour</i>	. " "
"The Haystacks"	. . .	<i>Oil</i>	. " "

CHARLES CONDER

"Le Passeport"	<i>Water-colour</i>	Exhibition at the Dutch
"The Fountain"	"	Gallery (Van Wissel-
"The Poppied Sleep"	"	inghs), Nov. and Dec.
"Church of the Santa Maria della		1903.
Salute"	<i>Oil</i>	" "
"Fantaisie Verte"	<i>Water-colour</i>	" "
"La Fontaine"	<i>Oil</i>	Salon (Société Nationale),
"La Promenade"	"	1904.
"Au Grand Canal, Venise"	"	" "
"Les Meules"	"	" "
"Swanage"	"	The International Society
"The Sea Terrace"	<i>Sanguine</i>	of Sculptors, Painters,
"The Bacchanalians"	<i>Chalk Drawing</i>	and Gravers, 1904.
"The Piazza"	<i>Water-colour</i>	" "
"Under the Willows" (fan)	"	" "
"Fantasie Vert" (fan)	"	" "
"The Lagoon" (fan)	"	" "
"The Canary Fan"	"	" "
"Sunset" (fan)	"	Exhibition at the Leicester
"The Brocade Fan"	"	Galleries, Oct. 1904.
"The Willow Tree" (fan)	"	" "
"Pastoral en Gris"	"	" "
"En Domino"	"	" "
"Riverside" (fan)	"	" "
"Those Yellow Sands" (fan)	"	" "
"Les Causeuses"	"	" "
"Ballerina"	"	" "
"L'Heure Exquise"	"	" "
"The Shadow of Harlequin"	"	" "
"Danse Champêtre"	<i>Water-colour</i>	" "
"Au Café"	"	" "
"A Summer Afternoon"	"	" "
"The Garden of Indolence"	"	" "
"The Awakening" (fan)	"	" "
"Crépuscule Tendre" (fan)	"	" "
"Souvenir de Murger"	"	" "
"Sous la Colonne"	"	" "
"Wood Nymphs"	"	" "
"The Lake Garden"	"	" "
"Les Coulisses"	"	" "

LIST OF WORKS

"The Poppied Sleep"		<i>Water-colour</i>	Exhibition at the Leicester
"Fête Antique"		"	Galleries, Oct. 1904.
"Étretat" (fan)		"	" "
"Cassandra"		"	" "
"The Check Fan"		"	" "
"The River Nymph"		<i>Oil</i>	" "

Dated 1905. The property of John Quinn, Esq.

"Portrait of Lady Ottoline Morrell"	<i>Oil</i>	. New English Art Club, Oct.
		and Nov. 1905.

"The Swing Fan"		<i>Water-colour</i>	Exhibition at the Leicester
"The Willow Trees" (fan)		"	Galleries, 1905-1906.
"The Bird Cage" (fan)		"	" "
"Queen Margot"		"	" "
"Dreamland of Blue"		"	" "
"Under the Awning"		"	" "
"A Bower of Roses"		"	" "
"The Bull Fight" (fan)		"	" "
"The Pink Fan"		"	" "
"Beach at Petites Dalles"		<i>Oil</i>	" "
"The Evening Rendezvous"		<i>Water-colour</i>	" "
"On the Sea Terrace"		"	" "
"Fête Champêtre"		"	" "
"The Rose Garden"		"	" "
"The Town Mice"		"	" "
"The Poplar Alley"		"	" "
"Pepita"		<i>Oil</i>	" "
"A November Day at Brighton"		"	" "
"Mdle. de Maupin"		"	" "
"Nymphs at the Fountain"		"	" "
"Portrait of Antonia"		"	" "
"A Dance in Seville"		"	" "
"Portrait Group"		"	" "
"The Moonlight Conversation"		"	" "
"A Stormy Day at Brighton"		"	" "
"L'Heure Exquise"		<i>Water-colour</i>	" "
"The Pool"		<i>Oil</i>	" "
"Group in a Garden"		"	" "
"A Sea Nymph"		"	" "
"The Blue Sofa"		"	" "
"The Gardener's Daughter"		"	" "

CHARLES CONDER

"The Swing"	<i>Oil</i>	Exhibition at the Leicester
"Two Nymphs and the Sea"	"	Galleries, 1905-1906.
"Clair de Lune"	"	" "
"En Grande Toilette"	"	" "
"Balcony Fête in Seville"	"	" "
"At Dusk"	<i>Water-colour</i>	" "
"The Brink of the Lake"	"	" "
"Souvenir d'un Ballet"	"	" "
"In the Shadow of Pan"	"	" "
"Blossoms—Rose"	"	" "
"Night and the Bathers"	"	" "
"The Terrace Garden"	"	" "
"En Travestie au Parc"	"	" "
"Wood Nymphs"	"	" "
"In the Glade" (decorative panel)	"	" "
"The Conversation"	"	" "
"Paysage Fantastique"	"	New English Art Club, June
"The Howe, Oxfordshire"	<i>Oil</i>	1906.
"A Fruit Garden at Gisore"	"	" "
"Three Sea Nymphs"	"	" "
"Souvenir d'un Ballet"	"	New English Art Club,
"A Beach in Cornwall"	"	Nov. and Dec. 1906.
"Wood Nymphs"	"	" "
"Jealousy"	<i>Water-colour</i>	" "
"The Baroness de Meyer"	<i>Oil</i>	International Society of
"The Croquet Players"	"	Sculptors, Painters, and
"Decorative Panel"	<i>Water-colour</i>	Gravers, 1906.
"The Blue Sofa"	<i>Oil</i>	" 1907.
"Les Esclaves"	"	" "
"The Napoleon Fan"	<i>Water-colour</i>	" "
"Figures on the Shore" (fan)	"	International Society of
"The Yellow Fan"	"	Sculptors, Painters, and
"The Awakening"	"	Gravers, Feb. and March
"Dreamland in Blue"	"	1908.
"Fan"	"	" "
"Crépuscule Tendre"	<i>Oil</i>	International Society of
"L'Ombre Rose"	<i>Water-colour</i>	Sculptors, Painters, and
"A Ribbon"	"	Gravers, 1909.
"The Iris Fan"	"	" "
"Wood Nymphs"	<i>Oil</i>	" "

LIST OF WORKS

"Three Sea Nymphs"	<i>Oil</i>	International Society of
"L'Esclave"	"	Sculptors, Painters, and
"Ambleteuse"	"	Gravers, 1909.
"L'Heure Exquise"	"	" "
"The Peacock Lady"	"	" "
"The Pepys Family"	<i>Water-colour</i>	" "
"The Willow Fan"	"	" "
"Fan"	"	" "
"L'Automobile Fan"	"	" "
"The Yellow Sands" (fan)	"	" "
"A Decorative Panel"	"	" "
"Idyll"	"	" "
"The Brocade Fan"	"	" "
"The Pink Fan"	"	" "
"Fan"	"	" "
"Fan"	"	" "
"Les Villes Écouteuses"	"	" "
"A Napoleonic Idyll"	"	" "
"Portrait of Lady Ottoline Morrell"	<i>Oil</i>	" "
"The Howe in Spring"	"	" "
"Blossoms"	"	" "
"Nymphs of the Fountain"	"	" "
"Crépuscule Tendre"	"	" "
"The Sanguine Fan"	<i>Water-colour</i>	" "
"Dolce far Niente"	"	" "
"Folly—a Fan"	"	" "
"The Brink of the Lake"	"	" "
"Alice Sit by the Fire"	<i>Chalk Drawing</i>	" "
"Portrait of a Lady"	<i>Etching</i>	" "
"A Painted Gown, a Sash, and a Fan"	<i>Water-colour</i>	" "
"A Painted Shawl and a Fan"	"	" "
"A Screen"	"	" "
Nine panels for the decoration of a room	<i>Water-colour</i>	Exhibition at Carfax Gallery, Jan. 1910.
"Fickle Love" (fan)	<i>on Silk</i>	" "
"Beauvais" (panel)	"	" "
"The Boudoir" (fan)	"	" "
"Hydrangeas" (panel)	"	" "
"Les Incroyables"	"	" "

CHARLES CONDER

"The Lake" (fan)	. <i>Water-colour</i>	Exhibition at Carfax Gal-
"La Morte Amoreuse" (panel)	. <i>on Silk</i> .	lery, Jan. 1910.
"L'Amour Voltigeant" (fan)	. " .	" "
"Near Arundel" (panel)	. " .	" "
"Freneuse near Chantimesle"	. <i>Oil</i> .	" "
"The Adriatic"	. " .	" "
"Brighton"	. " .	" "
"Écume de Matin"	. " .	" "
"The Cornfield"	. " .	" "
"L'isolée"	. " .	" "
"Apple Blossom at Chantimesle"	. " .	" "
"Dieppe"	. " .	" "
"L'après-midi d'un Pêcheur"	. " .	" "
"Pierrot" (oval panel)	. <i>Water-colour</i>	" "
"Le roi d'Ys" (fan)	. <i>Oil</i> .	" "
"Pegasus" (fan)	. <i>Water-colour</i>	" "
"Trois Caprices Bleu" (panels)	. " .	" "
"L'Estacade à Dieppe"	. <i>Oil</i> .	" "
"The Fortune Teller" (panel)	. <i>Water-colour</i>	" "
"Fan"	. " .	Exhibition at Carfax Gal-
"Fan"	. " .	lery, April 1910.
"Beauvais"	. " .	" "
"Fan"	. " .	" "
"Les Incroyables"	. " .	" "
"Fan"	. " .	" "
"The Rose Fan"	. " .	First Exhibition of Conder's
"The Spanish Fan"	. " .	Work at the Galleries of
"Fan with Greek Landscape"	. " .	the Berlin Photographic
"The Pages" (fan)	. " .	Company, New York,
"The Sultana" (fan)	. " .	Dec. 1911.
"The Iris Fan"	. " .	" "
"Paysage Fantastique" (fan)	. " .	" "
"L'Impératrice" (fan)	. " .	" "
"The Lagoon" (fan)	. " .	" "
"The Spanish Piazza" (fan)	. " .	" "
"The Golden Fan"	. " .	" "
(Lent by Mrs. Ernest Peixotto.)		
"The Checked Dress" (pastel)	. " .	" "
"Casino de Paris"	. <i>Drawing</i> .	" "
"Cinderella"	. <i>Sanguine</i> .	" "

LIST OF WORKS

"Blue Fantasia"	<i>Water-colour</i>	First Exhibition of Conder's
"The Silk Panel"	"	Work at the Galleries of
"Offrande"	<i>Water-colour</i>	the Berlin Photographic
"The Toilette"	<i>Pastel</i>	Company, New York,
"Jealousy"	<i>Water-colour</i>	Dec. 1911.
"A Small Silk Screen"	"	"
"Imperia"	"	"
"Spring Blossoms"	<i>Oil</i>	"
"The Sea Shore, Venice"	"	"
"Women by the Shore"	"	"
"Two Nymphs in a Garden"	"	"
"The Fountain"	"	"
"Spring Landscape"	"	"
"The Nymphs"	"	"
"Nude"	"	"

Lent by John Alexander, Esq.

Drawing lent by A. E. Gallatin, Esq.

"Portrait of a Lady"	. . .	<i>Etching</i>	. . .
"Silver Point"	. . .	"	. . .
"The Rehearsal"	. . .	<i>Sanguine</i>	. . .
"The Guitar Player"	. . .	"	. . .
"To the Ladies"	. . .	<i>Pen Drawing</i>	. . .
"A Dream of Araby"	. . .	<i>Lithograph</i>	. . .
"Schaunard's Studio"	. . .	"	. . .
"A Masquerade"	. . .	"	. . .
"Spanish Phantasy"	. . .	"	. . .
"The Dance"	. . .	<i>Lithograph</i>	. . .
"Scène Espagnole"	. . .	"	. . .
"Scène Galante"	. . .	"	. . .
"Gossips"	. . .	"	. . .
"Mi-Carême"	. . .	"	. . .
"Les Saltimbanques"	. . .	"	. . .
"Toreador"	. . .	"	. . .
"Foyer de la Dance"	. . .	"	. . .
"A.D. 1830"	. . .	<i>Water-colour</i>	Exhibition at the Leicester
"Tapestry Design"	. . .	"	Galleries, Jan. 1913.
"Children on Sands"	. . .	"	. . .
"L'Offrande"	. . .	"	. . .
"Cinderella"	. . .	"	. . .

CHARLES CONDER

"Harlequin"	<i>Water-colour</i>	Exhibition at the Leicester	
"The Pink Fan"	"	Galleries, Jan. 1913.	
"The Siesta"	"	"	"
"Lagoon Roses"	"	"	"
"Iris Fan"	"	"	"
"Water Nymphs"	"	"	"
"A Garden of Roses"	"	"	"
"Gossip"	"	"	"
"Flowers" (fan)	"	"	"
"Courtyard at Seville"	"	"	"
"The Pink Shawl"	"	"	"
"The Red Kimono"	<i>Oil</i>	"	"
"The Barge"	"	"	"
"Pan"	<i>Black Chalk Drawing</i>	"	"
"La Belle Antonia"	<i>Oil</i>	"	"
"Overmantel"	<i>Water-colour</i>	"	"
"Imperia"	"	"	"
"Au Pays Bleu"	<i>Chalk Drawing</i>	"	"
"Peacock Decoration"	<i>Water-colour</i>	"	"
"Love's Arrow"	<i>Pastel</i>	"	"
"The Masqueraders"	<i>Water-colour</i>	"	"
"Le Chapeau"	"	"	"
"The Bull Fight"	"	"	"
"Outside the Temple"	"	"	"
"Buddha Fan"	"	"	"
"The Shell"	"	"	"
"Decoration"	"	"	"
"La Toilette"	"	"	"
"Bacchantes"	"	"	"
"The Pergola"	"	"	"
"The Terrace Fan"	"	"	"
"A Confidence"	"	"	"
"Une Fantaisie"	"	"	"
"Portrait of a Lady"	"	"	"
"The Rose"	"	"	"
"The Flirtation"	"	"	"
"La Plage"	"	"	"
"A Nymph"	"	"	"
"Harlequin s'amuse"	<i>Coloured Lithograph</i>	"	"
"At Dusk"	<i>Oil</i>	"	"

LIST OF WORKS

"Battersea Bridge"	.	.	.	<i>Oil</i>	.	Exhibition at the Leicester	
"La Blanchisseuse"	.	.	.	"	.	Galleries, 1913.	
"The Luxembourg Gardens"	.	.	.	"	.	"	"
"Mademoiselle de Maupin"	.	.	.	"	.	"	"
"The Garden Seat"	.	.	.	"	.	"	"
"On the Terrace"	.	.	.	"	.	"	"
"From Conder's House"	.	.	.	"	.	"	"
"The Sands"	.	.	.	"	.	"	"
"Two Nymphs in a Garden"	.	.	.	"	.	"	"
"Spring by the Sea"	.	.	.	"	.	"	"
"The Swing"	.	.	.	"	.	"	"
"A Windy Day"	.	.	.	"	.	"	"
"Apple Blossoms, Givernay"	.	.	.	"	.	"	"
"Summer Night"	.	.	.	"	.	"	"
"River near Battersea"	.	.	.	"	.	"	"
"Au Clair de Lune"	.	.	.	"	.	"	"
"The Gardener's Daughter"	.	.	.	"	.	"	"
"The Fountain"	.	.	.	"	.	"	"
"Madam Errazuriz"	.	.	.	"	.	"	"
"Souvenir d'un Ballet"	.	.	.	"	.	"	"
"View of Gibraltar"	.	.	.	"	.	"	"
"The Blue Sofa"	.	.	.	"	.	"	"
"Brighton, 1905"	.	.	.	"	.	"	"
"Les Baigneuses"	.	.	.	"	.	"	"
"Esther"	.	.	.	<i>Lithograph</i>	.	"	"
"The Guitarist"	.	.	.	"	.	"	"
"The Dressing Room"	.	.	.	"	.	"	"
"Cupid's Hour"	.	.	.	"	.	"	"
"Harlequin s'amuse"	.	.	.	"	.	"	"
"Spanish Courtyard"	.	.	.	"	.	"	"
"Le Peau de Chagrin"	.	.	.	"	.	"	"
"Prince de la Bohême"	.	.	.	"	.	"	"
"The May-pole"	.	.	.	"	.	"	"
"Les Adieux de Lucien et Esther"	.	.	.	"	.	"	"
"Harlequin's Courtship"	.	.	.	"	.	"	"
"The Fairy Tale"	.	.	.	"	.	"	"
"Conversation"	.	.	.	"	.	"	"
"The Carnival Set"	.	.	.	<i>Seven Lithographs</i>	.	"	"

CHARLES CONDER

LIST OF CONDER'S WORKS IN PUBLIC GALLERIES

AMERICA

Metropolitan Museum of New York—

“The Spanish Fan” *Water-colour.*

AUSTRALIA

National Gallery of New South Wales—

“Departure of SS. *Orient*” *Oil.* 1888.

National Gallery of Victoria—

“L'Oiseau Bleu” *Water-colour*

“Chez mademoiselle Maupin” *Lithograph.*

“Coralie” ”

AUSTRIA

Buda-Pesth, Musée des Beaux Arts—

“The Leaning Tree,” Balzac Set, Carnival Set *Lithographs.*

ENGLAND

London, British Museum—

“Pan” *Drawing in Black Chalk.*

FRANCE

Paris, The Louvre Gallery—

“Magnolias” *Water-colour.*

IRELAND

Dublin Municipal Gallery of Modern Art—

“Stormy Day, Brighton” *Oil.*

“The Gondolier” *Water-colour.*

“The Finding of Don Juan” *Sanguine.*

“The Grey Fan” *Water-colour.*

“The Nightingale” ”

“The Bather's Repose” *Drawing.*

“Behind the Scenes” ”

LIST OF WORKS

BOOKS ILLUSTRATED BY CHARLES CONDER

La Fille aux Yeux d'Or. (The Girl with the Golden Eyes.)

By Honoré de Balzac. Translated by Ernest Dowson. With six Illustrations engraved in wood by Charles Conder. Published by Leonard Smithers. London, 1896.

Frontispiece.

Henri Meets Paquita.

Paquita is Driven Home.

Paquita and Henri.

Paquita and the Marquise de San-Real.

The Death of Paquita.

The Story of Beauty and the Beast.

The complete Fairy Story translated from the French by Ernest Dowson. With four Plates in Colour by Charles Conder. Published by John Lane. 1898.

Beauty (*Frontispiece*).

Beauty at Dinner.

Beauty in the Garden.

Beauty in the Bedroom.

REPRODUCTIONS OF CONDER'S PICTURES ARE TO BE FOUND IN

The Yellow Book.

Volume	IV.	January 1895.	"Design for a Fan."
"	VI.	July 1895.	"Souvenir de Paris."
"	X.	" 1896.	"Windermere."
"	XI.	October 1896.	"Recreations of Cupid," and "A Romance."
"	XIII.	April 1897.	"A Fairy Prince," and "A Masque."

The Savoy.

Illustration to "Mandoline" from the "Fêtes Galantes" of Paul Verlaine. A wood engraving from Water-colour by Charles Conder.

Frontispiece to "La Fille aux Yeux d'Or." Wood engraving after an unpublished Crayon Drawing by Charles Conder.

CHARLES CONDER

The Pageant for 1896. "L'Oiseau Bleu."
" " 1897. "Le Premier Bal."

The Saturday Review. } Design for a Fan.
Illustrated Supplement. }

The Studio, May 1898.

" Winter Number, 1901-1902.

" Illustrated article, April 1905.

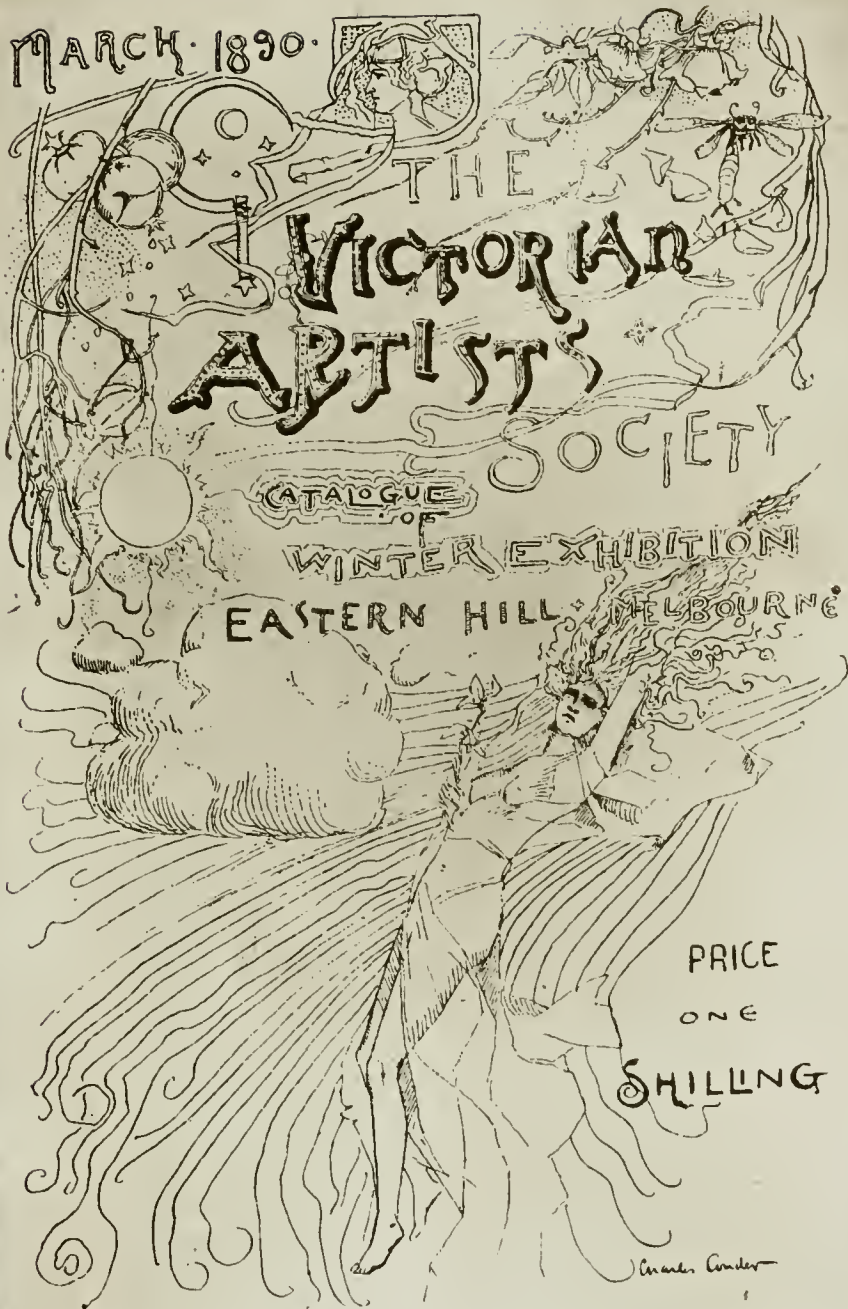
The Connoisseur, April 1904.

La Mode et les Modes, February 1902.



The property of Tom Roberts, Esq.

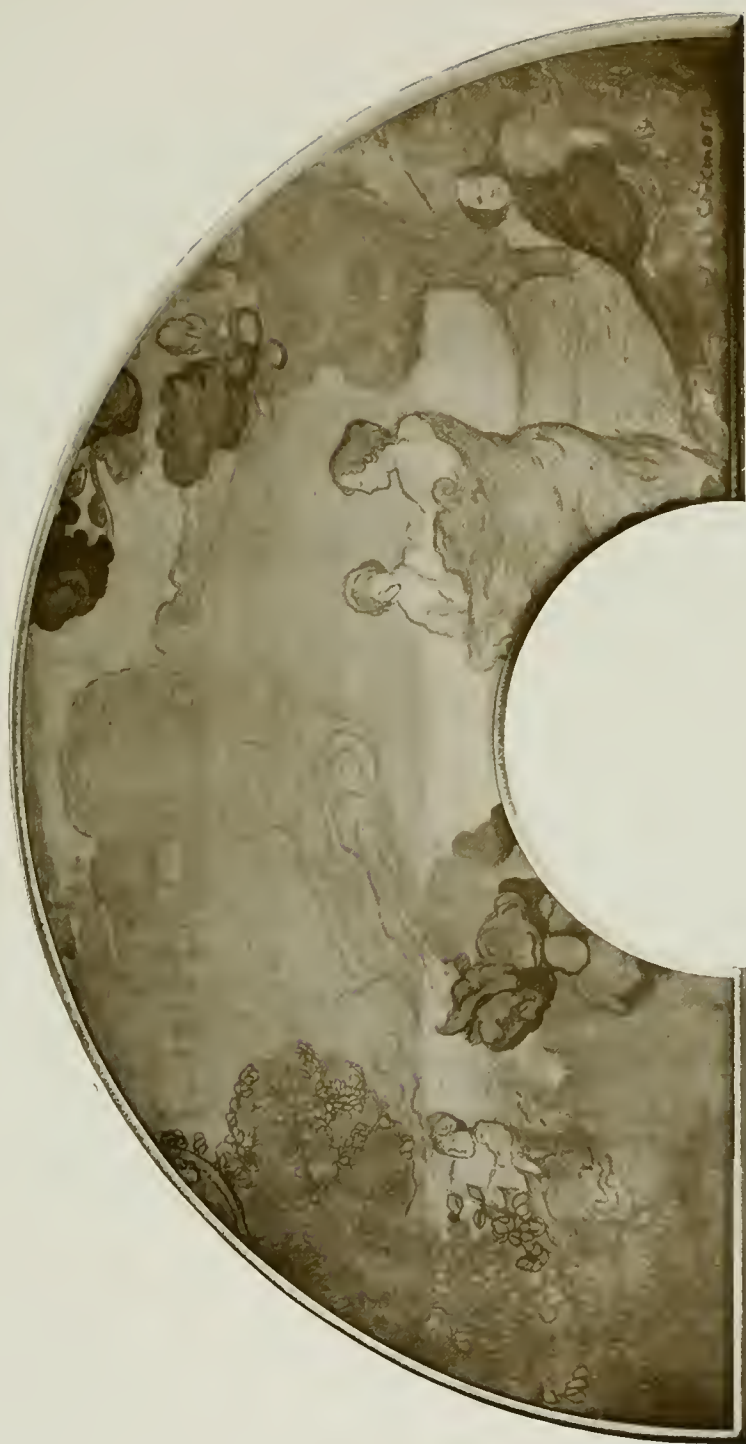
MARCH 1890.



TITLE-PAGE FOR CATALOGUE



"THE HOT WIND"
The property of Mrs. F. Price



"DESIGN FOR A FAN"
In the possession of J. G. Legge, Esq.



SOUVENIR DE PARIS
Drawing on silk, the property of Mr. John Lane



WINDERMERE
The property of Mr. John Lane



A MASQUE



A FAIRY PRINCE



"L'OISEAU BLEU"
The National Gallery, Melbourne



APPLE BLOSSOM, DENNEMONT
In the possession of J. G. Legge, Esq.

% W L Hacon Esq.
The Deanery
Dornoch
Sutherlandshire
N.B.
3 Aug. 1896

Dear Lane

I have done a few things
might suit you - it is a
company of several figures in
a landscape & is all done in
one colour except the border which
is in another - the principal
colour is red - the sanguine colour
of old drawings - it could be
reproduced at little expense
& printed in the two colours it
is painted in if you cared, I think
it one of my best things & with
send is on if you care to have
it - it would cost 10/-

I feel sure that this is the
most practical way of painting things
that are to be reproduced &

FACSIMILE OF LETTER WRITTEN BY CHARLES CONDER

it in no way makes them
lose value in themselves as
they are printed on silk in
a pretty tone of red & in the
case of prints them they too could
be printed on silk as has often
been done - Should you care
to have a book of fans to
bring out say at Christmas I
should be pleased to do them
if ~~you~~ I were to do five say
you already have some of
to fill up. your own & I am sure they
would please people who come
for the sort of thing I do -
they could have as a literary
accompaniment a verse here &
there from the Fete Galante
& no copyright would be required -
We are having a good time
here & if it means for so much
rain I think Scotland would
be a very nice place indeed

FACSIMILE OF LETTER WRITTEN BY CHARLES CONDER

One sees the most wonderful
sky effects. But the population
are essentially golders & take
little interest in any of these
I haven't seen the muddy
Yellow Book if you have one
to spare I should be much
obliged with kind regards
yours of sincerely
Charles Conder

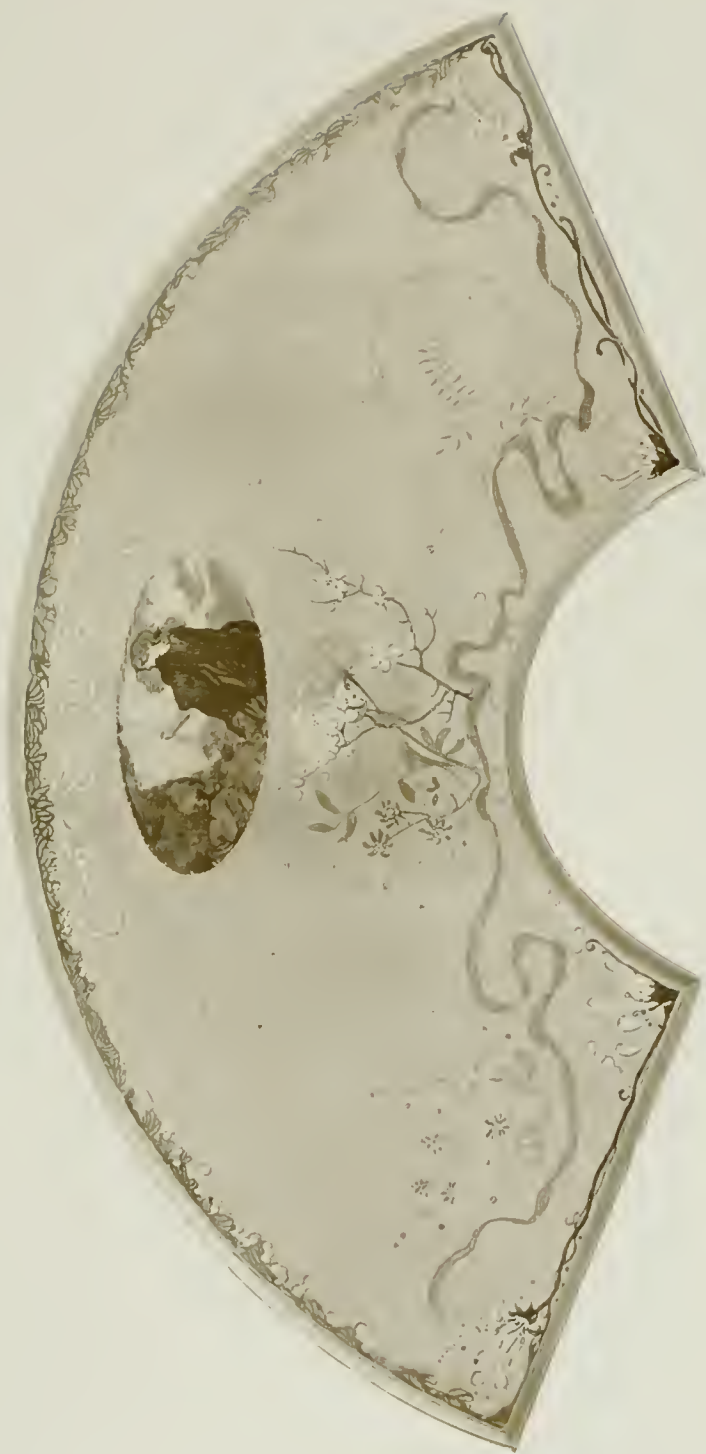
P.S. I enclose a scrap of paper with the
red I mention and another color -

FACSIMILE OF LETTER WRITTEN BY CHARLES CONDER



ILLUSTRATION ON SILK ENCLOSED IN LETTER
The property of Mr. John Lane

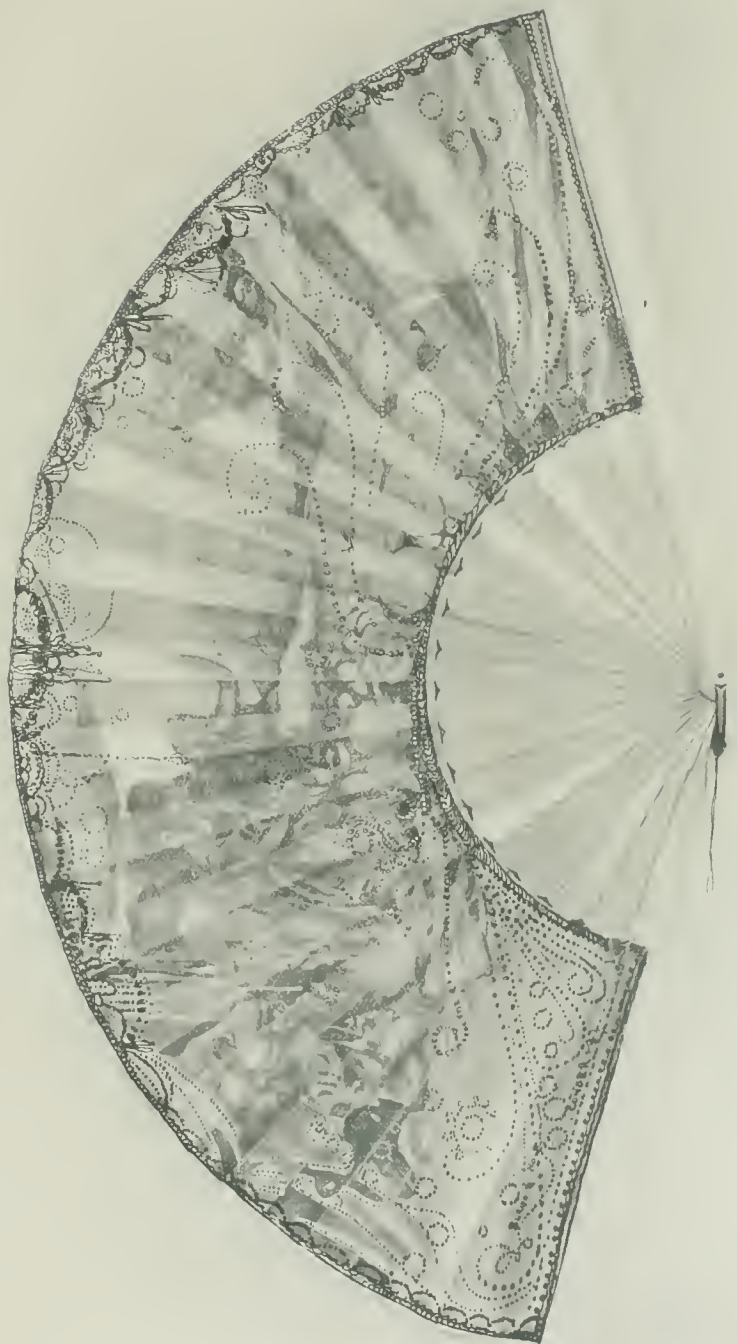
PLATE XIV



"THORN AND MISLETOE" FAN
The property of Arthur Stedon, Esq.



"FÊTES GALANTES," ILLUSTRATION TO POEM BY VERLAINE
In the possession of L. Morley Horder, Esq.



THE KEY OF BLUE.
The property of Mrs. John Lam.



THE PALAIS ROYAL
The property of Mr. John Lane



“FICKLE LOVE” FAN
The property of A. B. Clifton, Esq.



PORTRAIT OF CHARLES CONDER BY HIMSELF
The painting is the property of C. L. Rothenstein, Esq.



A DESIGN FOR A FAN



"1830"
The property of Mrs. Arthur Halford



"PIERROT"
The property of A. B. Clifton, Esq.



INTERIEUR
The photograph is the property of Mr. F. Humphrey



"SWANAGE BAY"
The property of Geoffrey Blackwell, Esq.



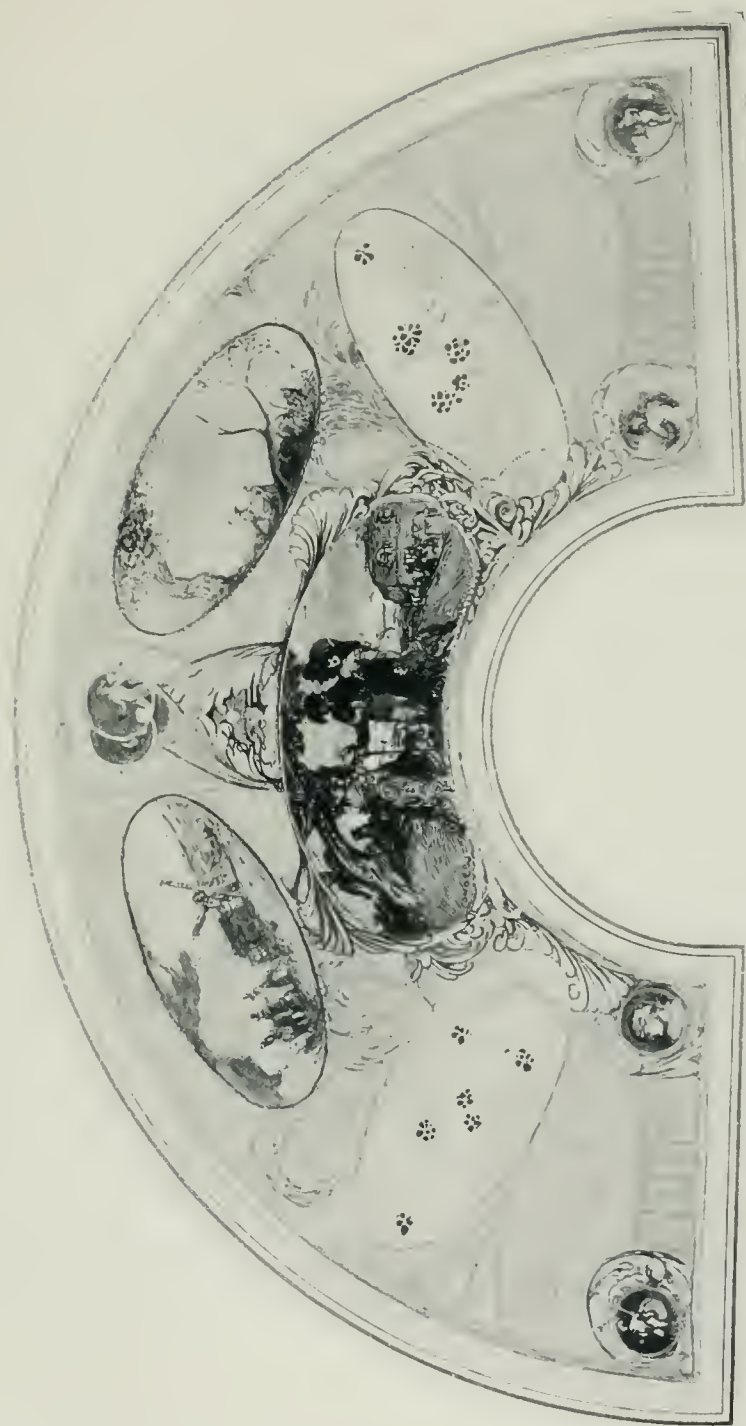
"WANAGE BAY"
The property of Walter Jessop, Esq.



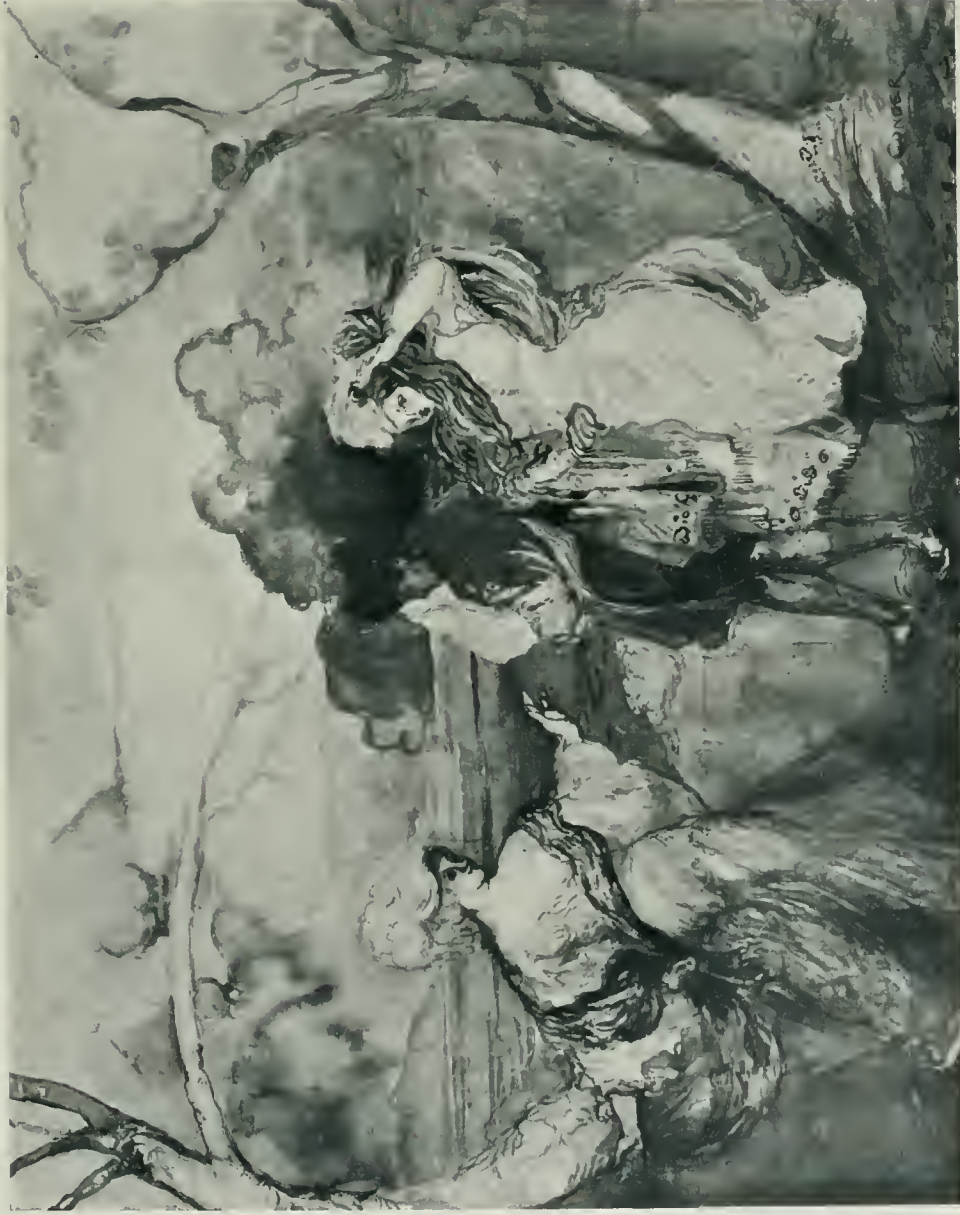
"FEMME DANS UNE LOGE AU THEATRE"
The photograph is the property of Mr. F. Humphrey



“THE BLUE BIRDS” FAN
The property of Geoffrey Blackwell, Esq.



“THE EMPIRE FAN”
The property of Mrs. Walter Jessop



"A NAPOLEONIC IDYLL"
The property of Mrs. Walter Jessop



THE PEPYS FAMILY
The property of Mrs. Walter Jassop



"IN THE GLADE"
In the possession of Pickford Waller, Esq.



LES KIDEAUX ROSES
In the possession of Pickford Wallis, Esq.



"TOCATA OF GALUPPI"
In the possession of Pickford Waller, Esq.



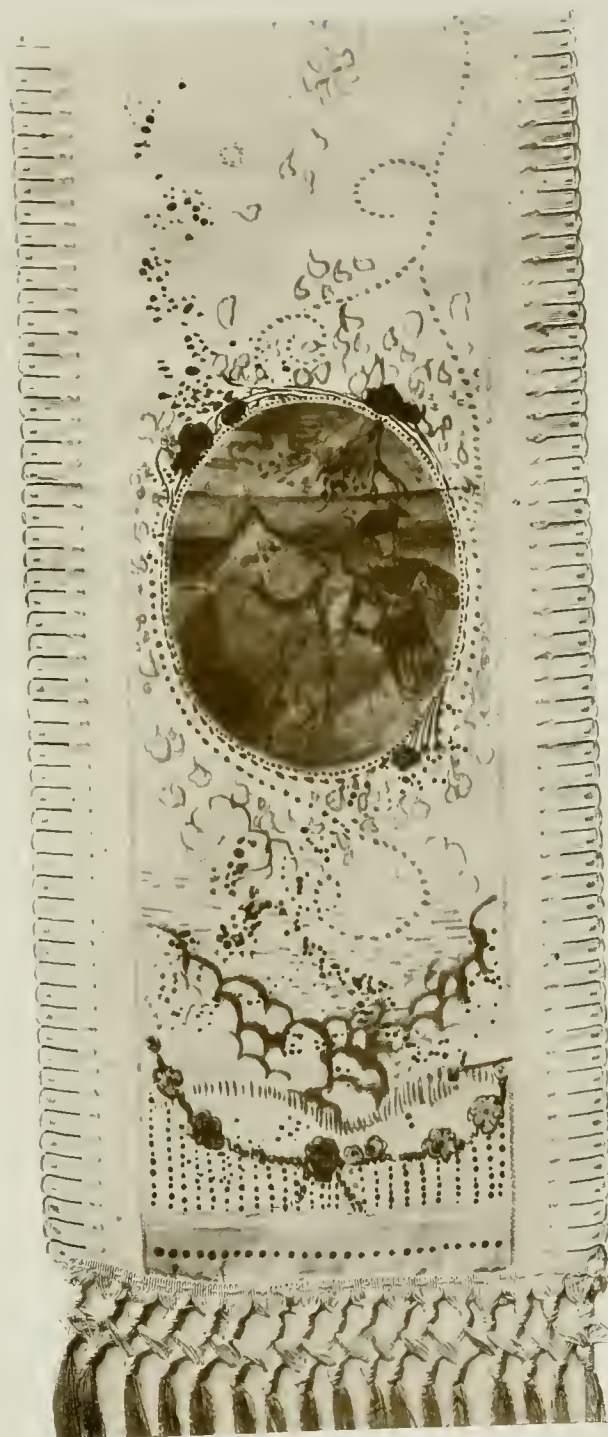
IN THE LAND OF DREAMS
In the possession of Fickford H. Walter, Esq.



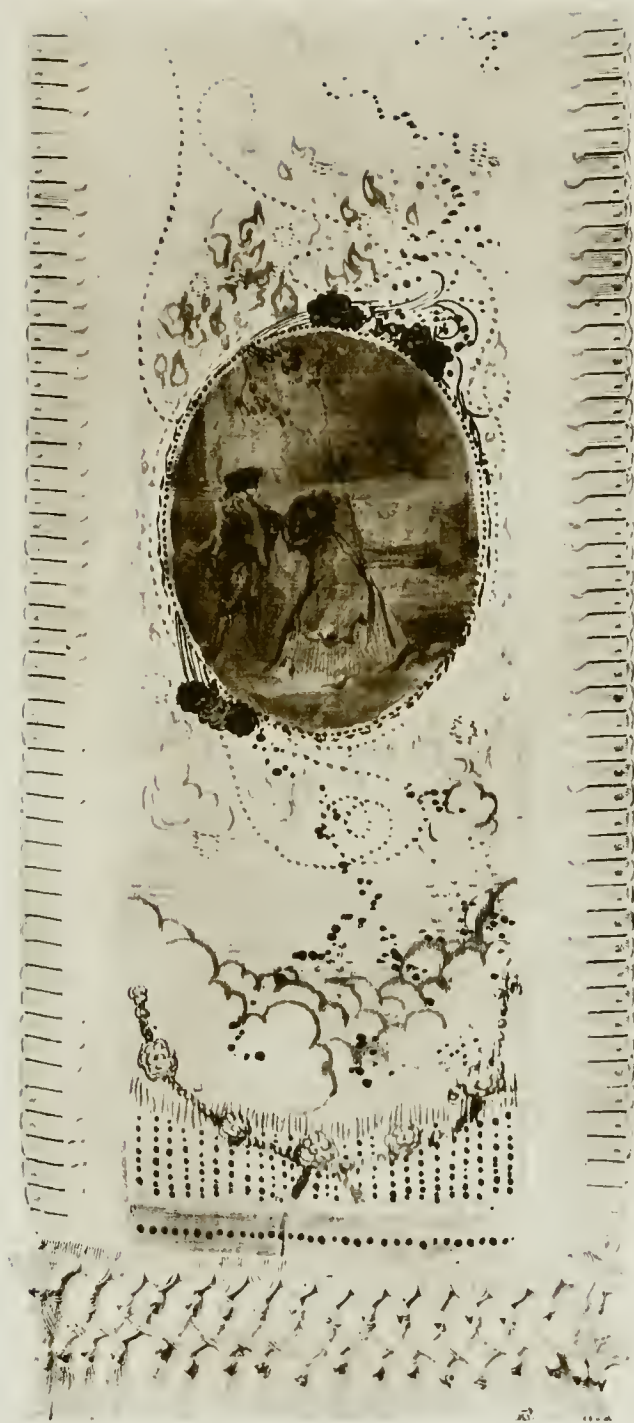
A DECORATION
In the possession of Pickford Waller, Esq.



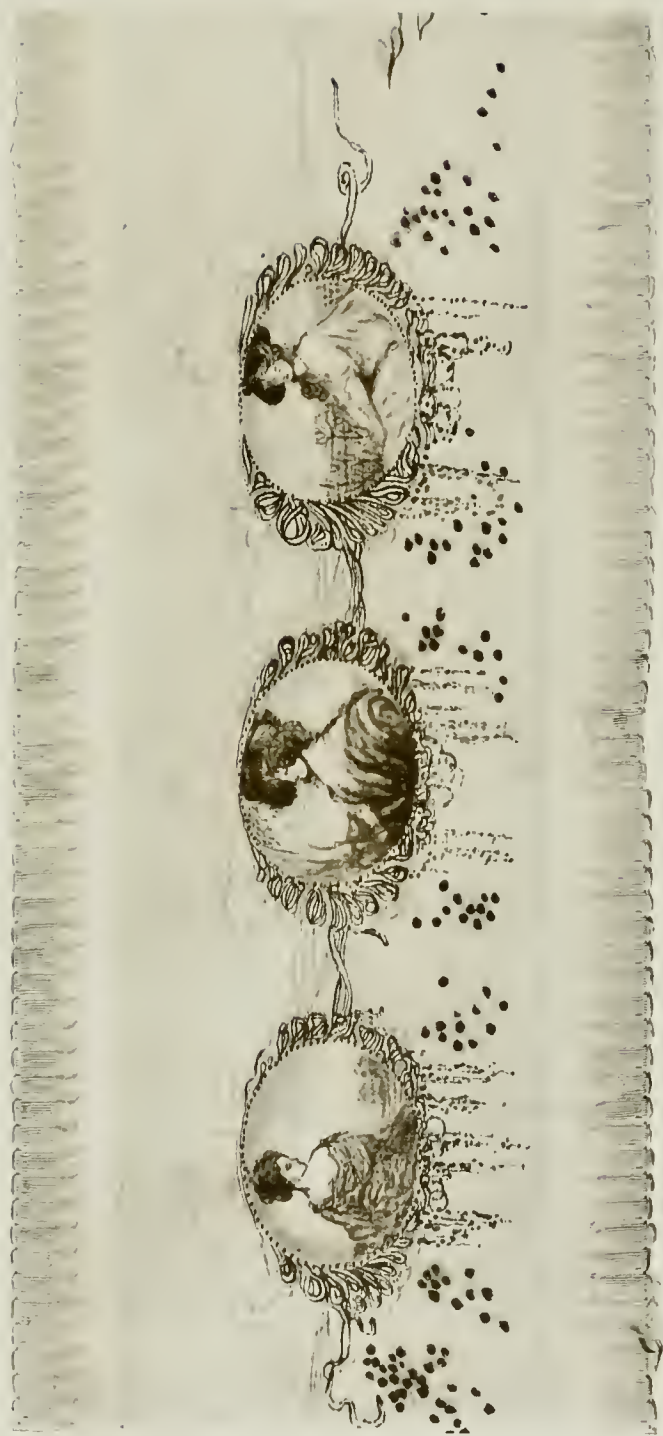
PEARL
In the possession of Pickford Walter, Esq.



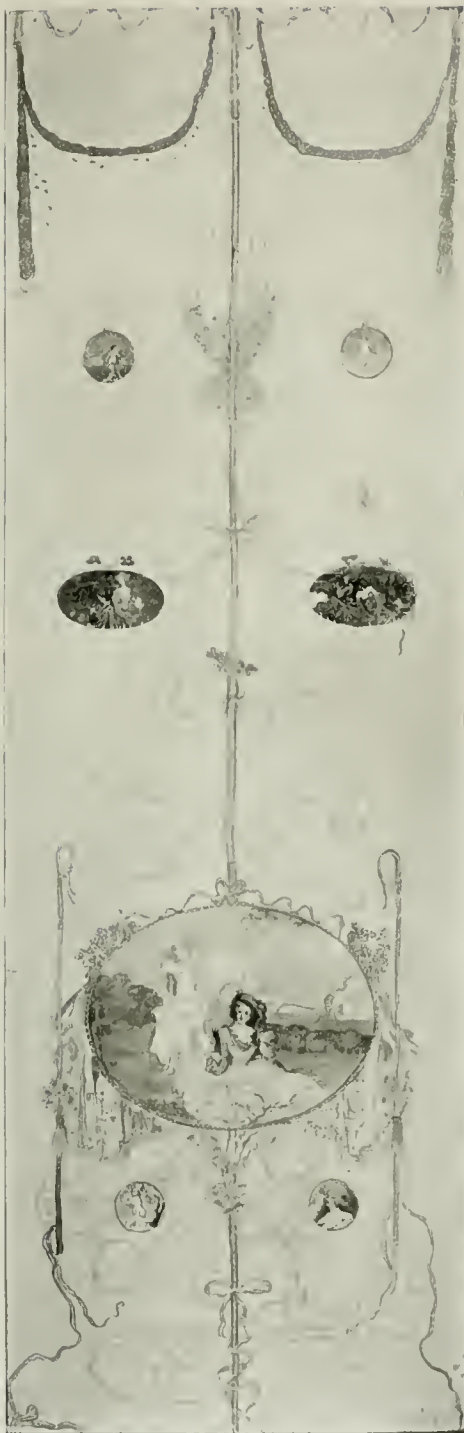
GARNITURE OF A DRESS
In the possession of Mrs. A. Humphrey



GARNITURE OF A DRESS
In the possession of Mrs. A. Humphrey



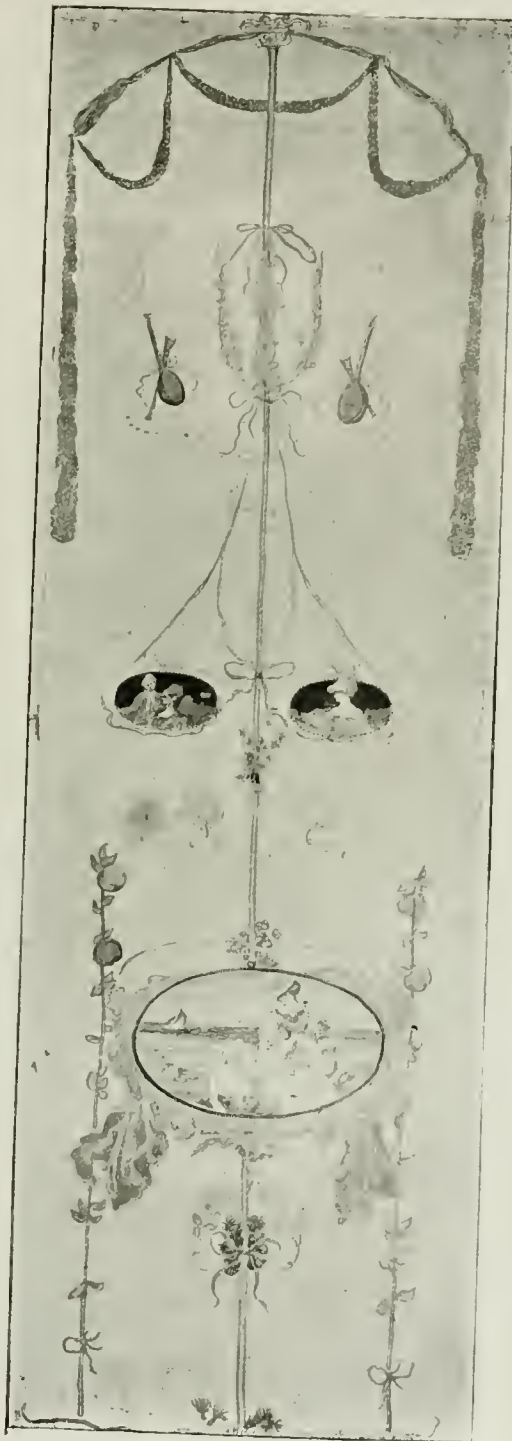
GARNITURE OF A DRESS
In the possession of Mrs. A. A. Humphrey



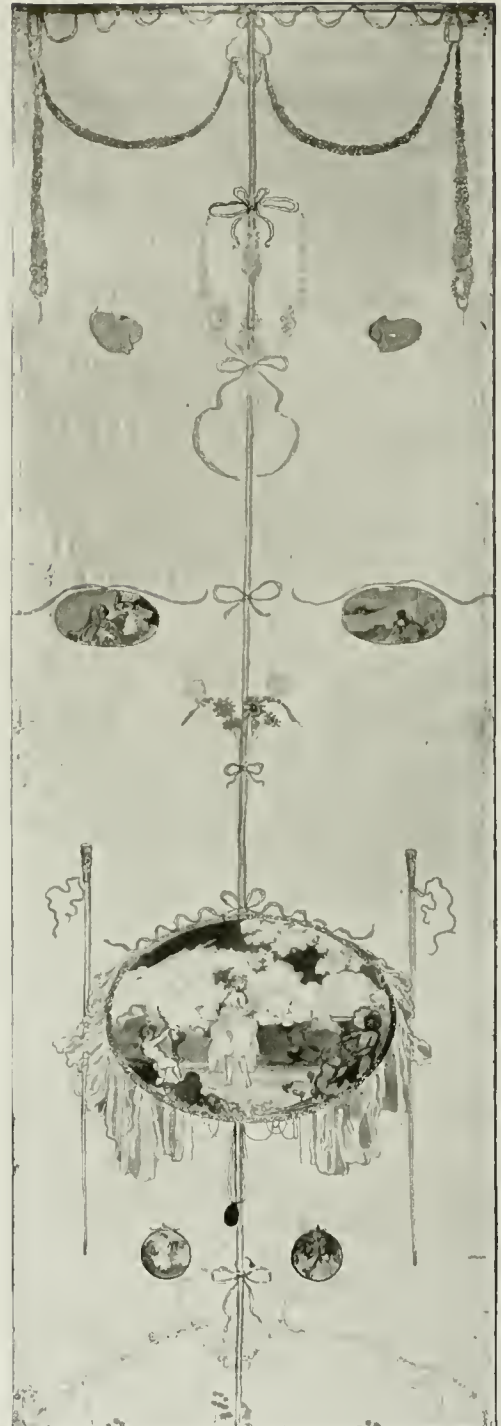
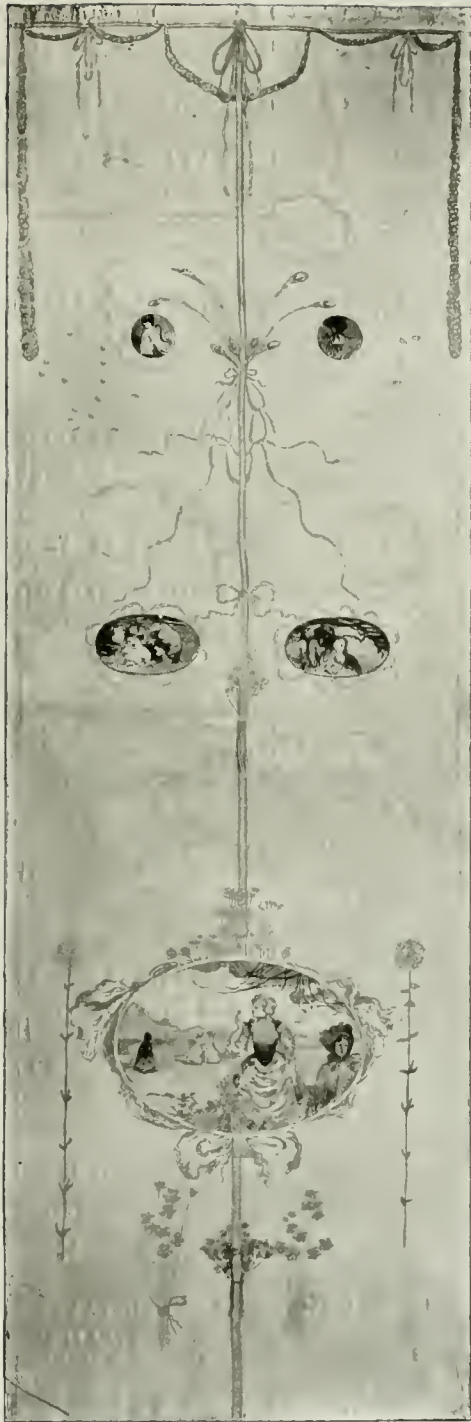
TWO PANELS ON SILK FOR A ROOM
In the possession of John Quinn, Esq., of New York City



TWO PANELS ON SILK FOR A ROOM
In the possession of John Quinn, Esq., of New York City



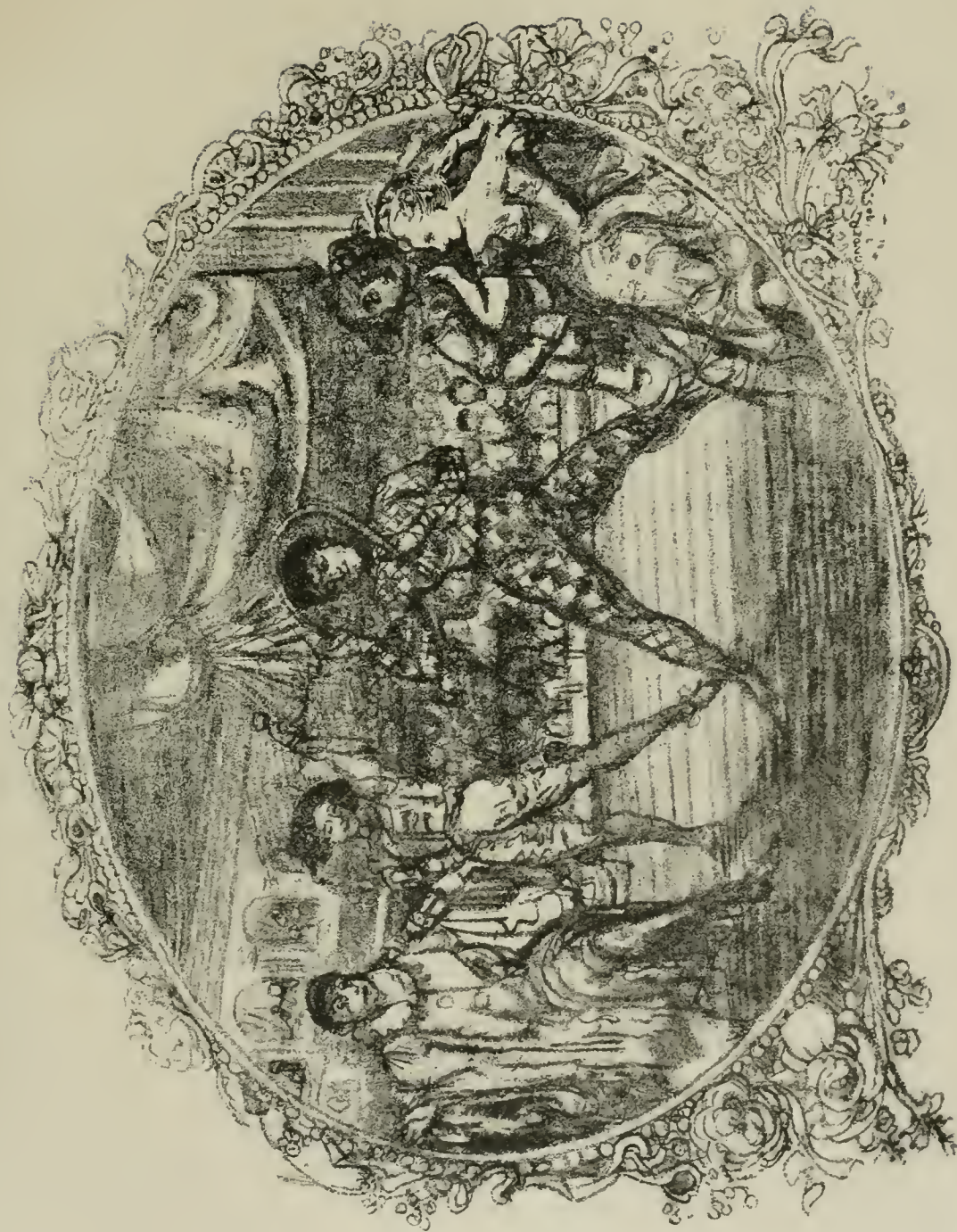
TWO PANELS ON SILK FOR A ROOM
In the possession of John Quinn, Esq., of New York City



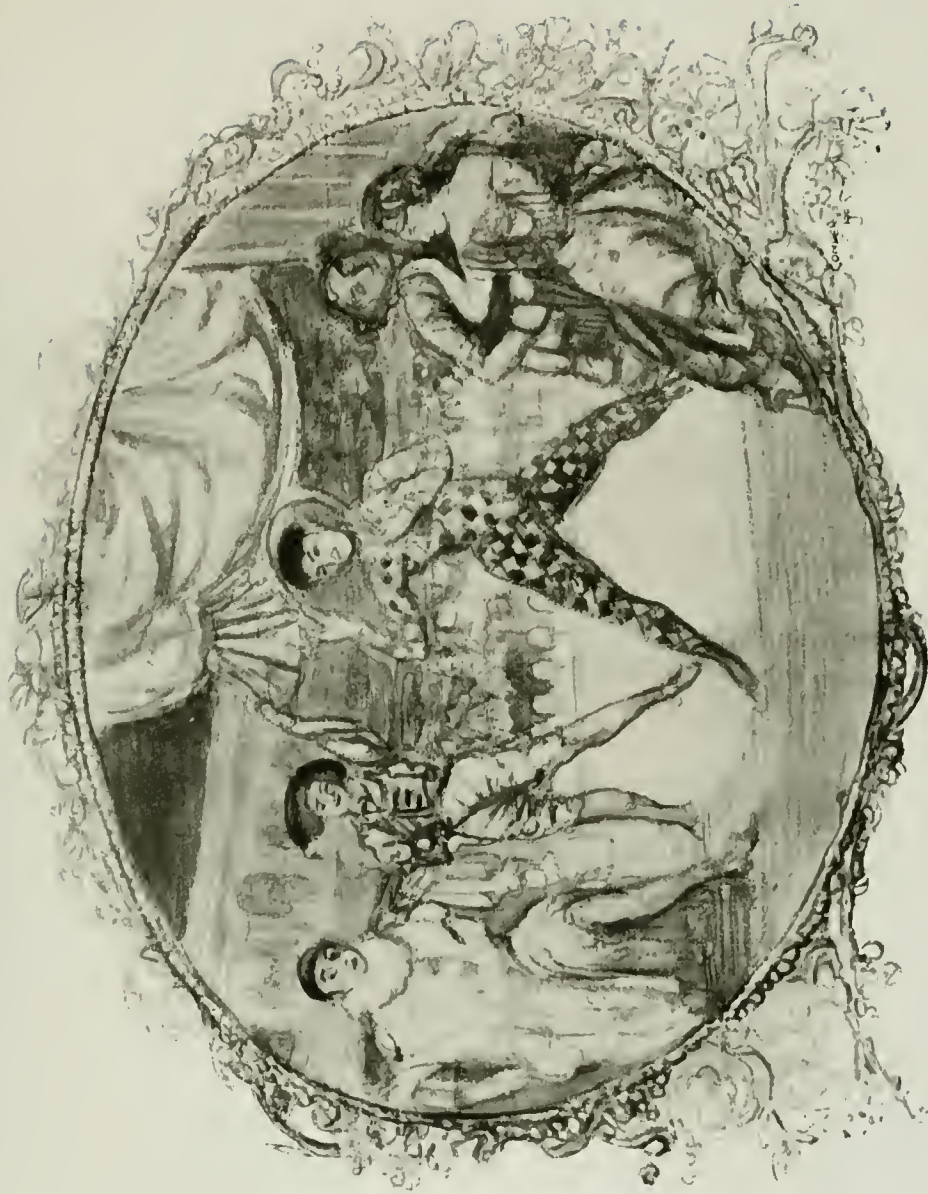
TWO PANELS ON SILK FOR A ROOM
In the possession of John Quinn, Esq., of New York City



PANEL ON SILK FOR A ROOM
In the possession of John Quinn, Esq., of New York City



HARLEQUIN S'AMUSE.
(Lithograph.)



HARLEQUIN'S AMUSE
Lithograph on silk, coloured by Conder, exhibited at the Leicester Gallery



GARNITURE FOR A DRESS
In the possession of Mrs. John Lane



"PAN"
Exhibited at the Leicester Galleries



MADAME ERRAZURIZ
In the possession of Pickford Waller, Esq.



"SPRING BY THE SEA"
Exhibited at the Leicester Galleries



"FROM CONDEK'S HOUSE"
In the possession of Mrs. Richard Raphael



BRIGHTON, 1905
Exhibited at the Leicester Galleries



A WINDY DAY
Exhibited at the Leicester Galleries



A PEACOCK IDYLL
In the possession of Edmund Davies, Esq.



DESIGN FOR INVITATION CARD.
(Lithograph)



RECREATIONS OF CUPID.
(Drawing)



"CRÉPUSCULE"
The painting is the property of Mrs. A. Cecil Lawson



“BLOSSOM”
In the possession of Mrs. J. P. Johnson

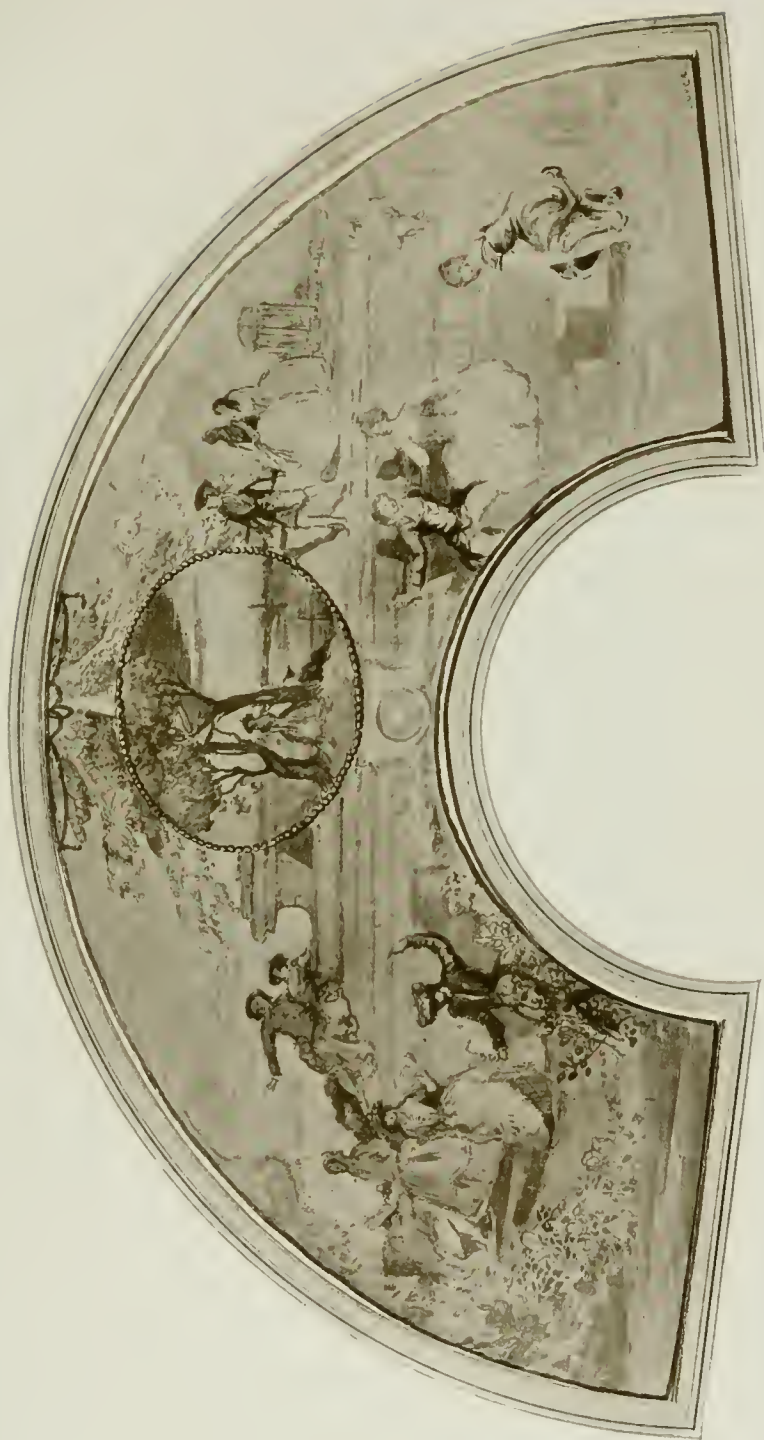
PLATE LIX



"THE MOTOR CAR" FAN
The property of P. Wilson Steer, Esq.



“THE YELLOW FAN”
The property of Edmund Davis, Esq.

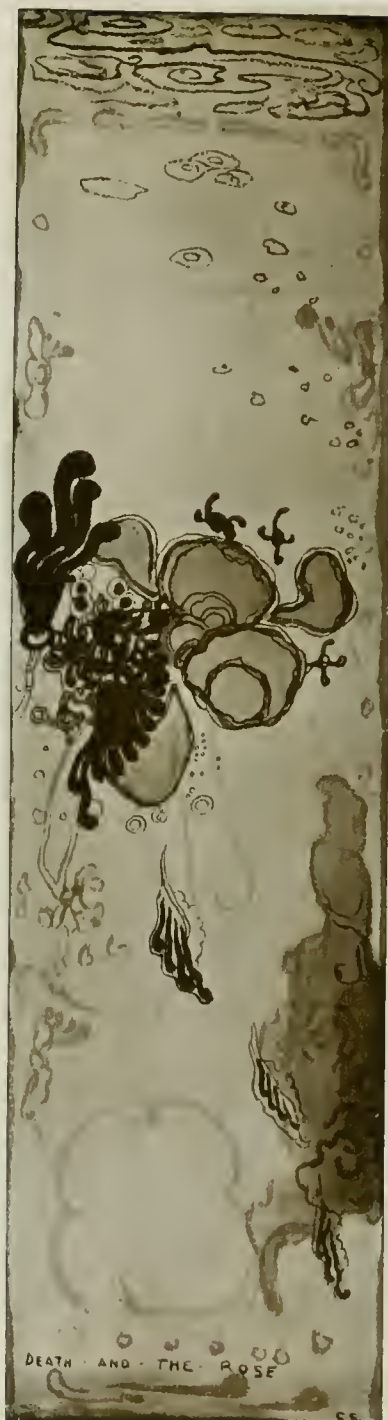


“THE BROCADE FAN”
The property of Mrs. Eugénie Joachim-Gilson



LE RÉVEIL
The property of Miss Amy Halford

PLATE LXIII



"DEATH AND THE ROSE"
The property of Miss Amy Halford



"ON THE BALCONY"
The property of Mrs. Arthur Halford



Ch. Del. J. B. Del.

LA FILLE AUX YEUX D'OR.
(Lithograph.)



CORALIE.
(Lithograph.)

Charles Conder

CORALIE

CONDER - 1879



BEATRIX AND CALYSTE (BALZAC SET).
(Lithograph)



THE DEATH OF ESTHER (BALZAC SET).
(Lithograph)

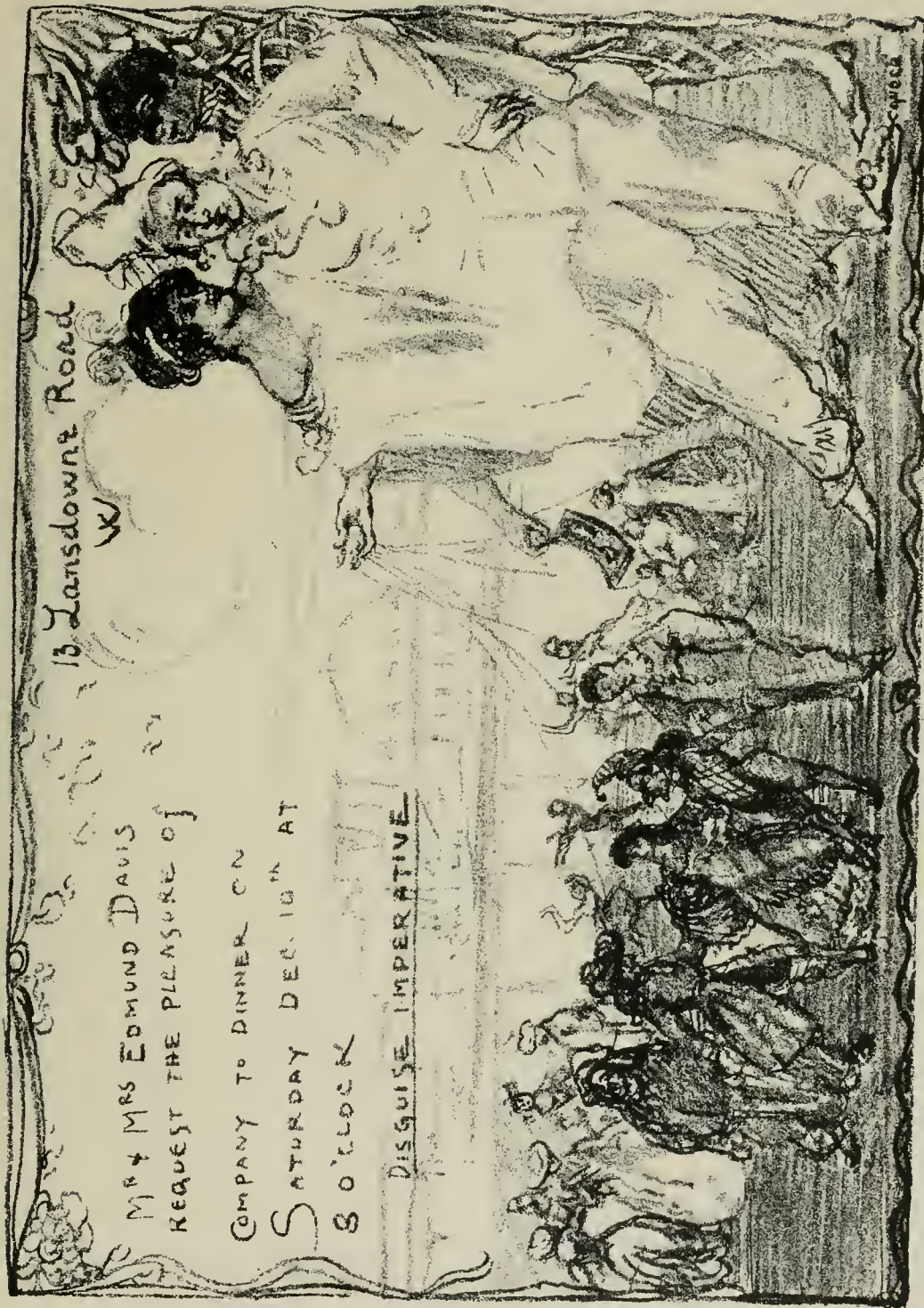


CHEZ CAMILLE MAUPIN.
(Lithograph)

Ch. L. Bonin



L'ALCADE DANS L'EMBARRAS.
(Lithograph.)



INVITATION CARD.



ALICE SIT BY THE FIRE
Exhibited at the Leicester Galleries



THE PINK FAN



A GARDEN OF ROSES



"THE PERGOLA"
Exhibited at the Leicester Galleries



THE SIESIA



"TWO NYMPHS IN A GARDEN."
The property of Pickford R. Waller, Esq.



THE FOUNTAIN
Exhibited at the Leicester Galleries



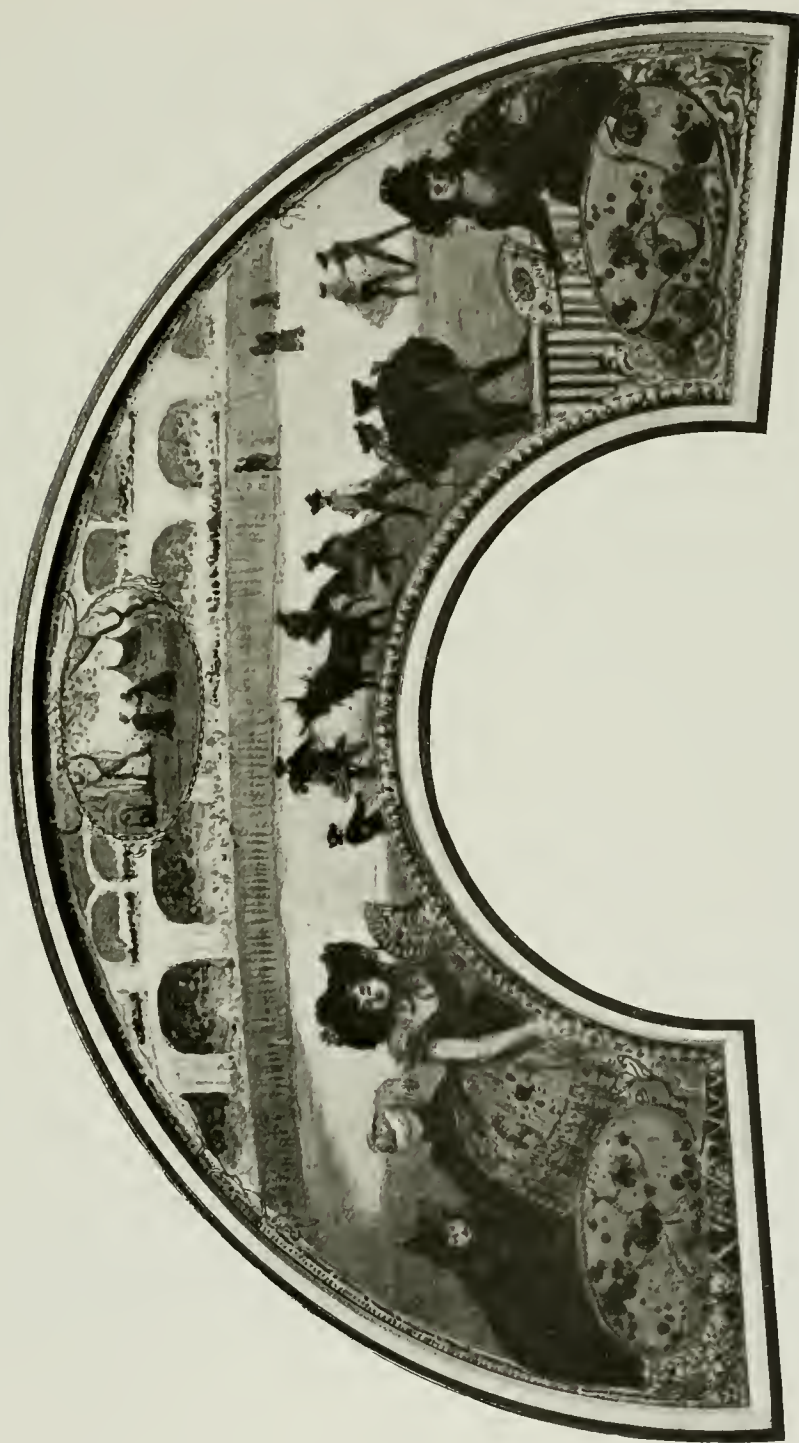
A.D. 1830
In the possession of Arnold Bennett, Esq.



"JEALOUSY,"
The property of Mrs. Eugenie Joachim-Gilson



DESIGN FOR A FAN
In the possession of Mrs. Henry W. Haddon



THE BULL FIGHT FAN
Exhibited at the Leicester Galleries



"L'OFFRANDE"
Exhibited at the Leicester Galleries



J.A. TOILETTE
Exhibited at the Leicester Galleries



"THE GARDEN SEAT"
Exhibited at the Leicester Gallery



THE BLUE SOFA
Exhibited at the Leicester Galleries



LES BAIGNEUSES
Exhibited at the Leicester Galleries



Vous êtes prié de vouloir bien honorer
de votre visite l'exposition des œuvres
de **H. CONDER** à la Maison des Artistes
15, RUE ROYALE.

du 2 au 24 DÉCEMBRE 1901.

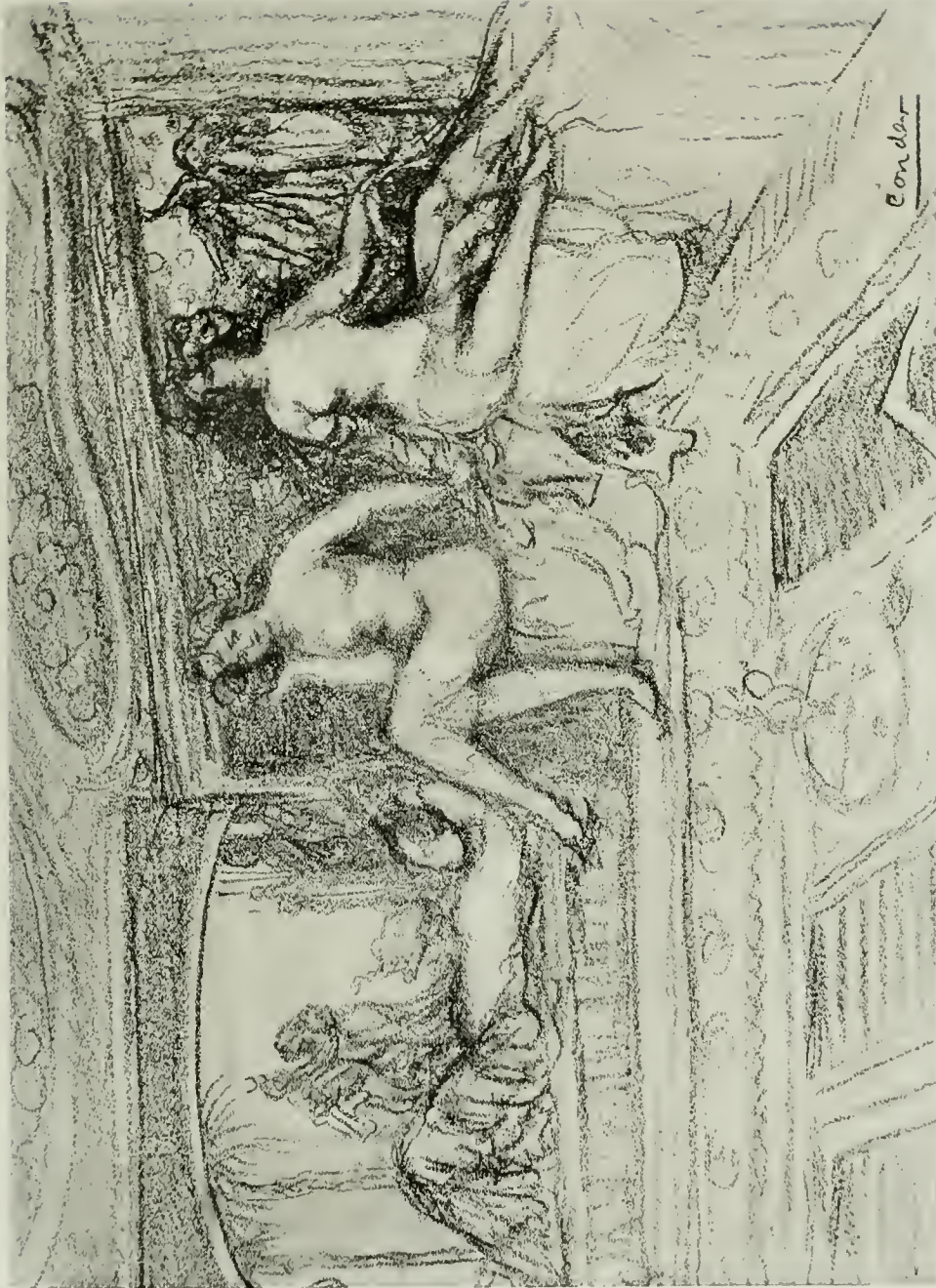
70 J. Migot Paris

DESIGN FOR INVITATION CARD.
(Lithograph)

PLATE LXXXIX.



"CONFIDENCES"



AU PAYS BLEU
Exhibited at the Leicester Galleries



"THE GUITAR PLAYER"
In the possession of John Quinn, Esq., of New York City



DESIGN FOR A FAN



THE FAIRY TALE.
(Lithograph.)

Messrs Ernest Brown & Phillips

REQUEST THE HONOUR OF YOUR COMPANY
AT THE PRIVATE VIEW OF AN

EXHIBITION OF PICTURES BY
CHARLES CONDER

ON THURSDAY DECEMBER 7th 1905 10.30

AT THE

LEICESTER GALLERIES
LEICESTER SQUARE



INVITATION CARD.



A SPANISH PHANTASY.
(Lithograph.)



LA SIESTE
The photograph is the property of Mr. F. Humphrey



"LA BELLE ANTONIA"
In the possession of John Quinn, Esq., of New York City



"FANTASIA" (SILK PANEL)
In the possession of John Quinn, Esq., of New York City



OVERMANTEL
In the possession of Edmund Davis, Esq.



CASINO DE PARIS
In the possession of John Quinn, Esq., of New York City



"THE CHECKED DRESS"
In the possession of Mrs. E. S. Dodge



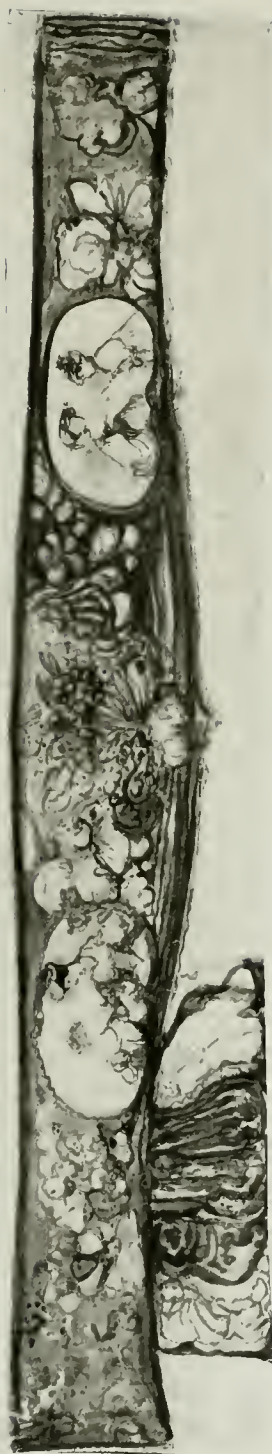
A NYMPH
Exhibited at the Leicester Gallery



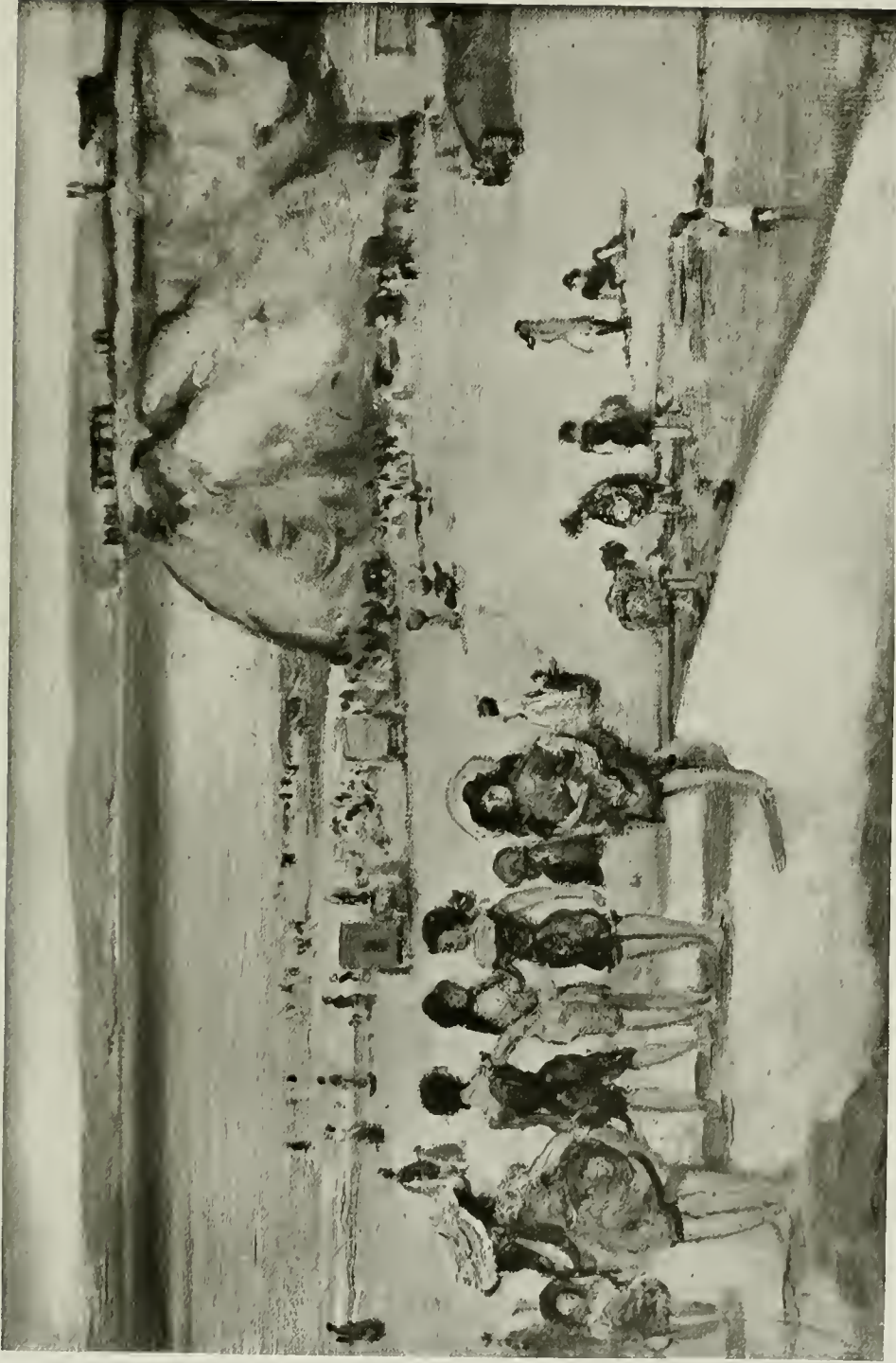
"LA TOILETTE"
In the possession of John Quinn, Esq., of New York City



GARNITURE OF A DRESS
In the possession of Miss Allen



GARNITURE OF A DRESS
In the possession of Miss Allen



LA PLAGE
Exhibited at the Leicester Galleries

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